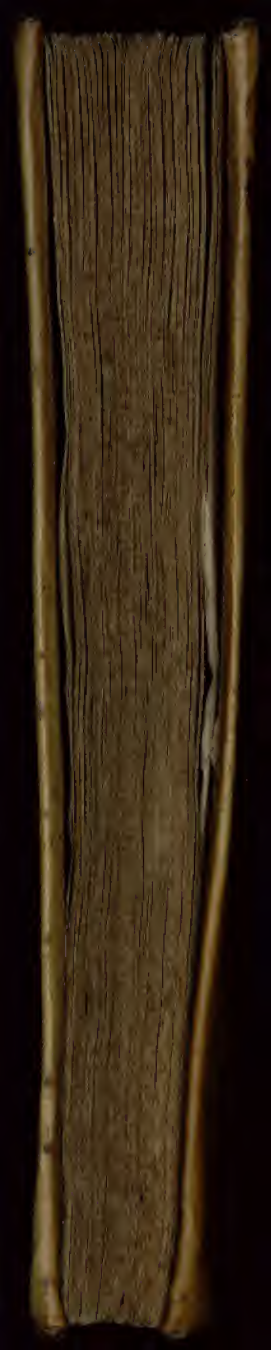


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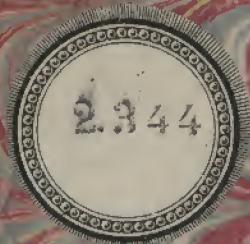
34.



Tablât de
Quittance

Tablât de quittance

Pai par monsieur Dupille communal
de la quarantaine de la ville de Troyes
chez m. mascoy auocat et procureur



M

anam V. 563.³

V^F 4^v 784³ Suppl.

TABLATURE DE GVITARRE.

1649.

§

fol. 3. Ananias
sur la page

fol. 4. autre

fol. 12. Louis

fol. 22. Ananias

même Ananias

fol. 43.

Constantin

fol. 44. benedict

fol. 27.

chanson de la page

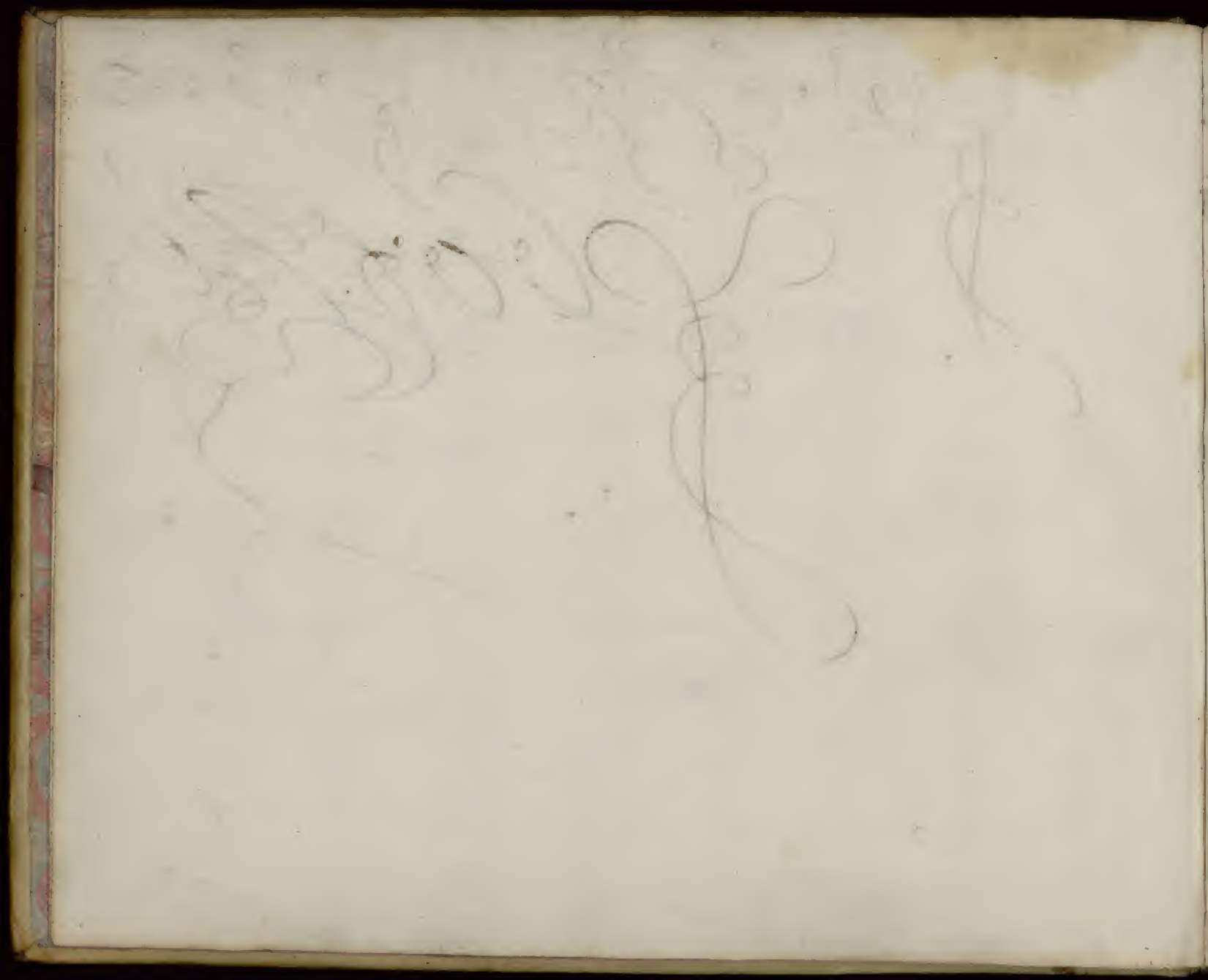
fol. 28 v. Suppl.

ff. 32. 33. Suppl.

TABLETTE II

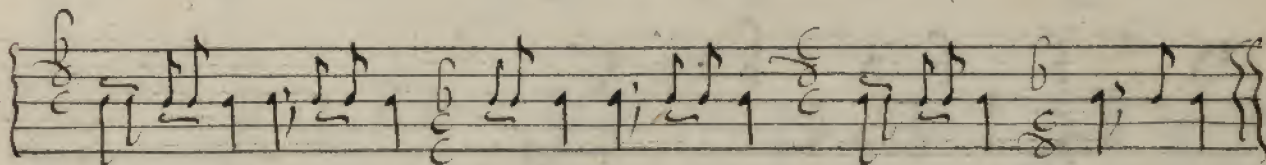
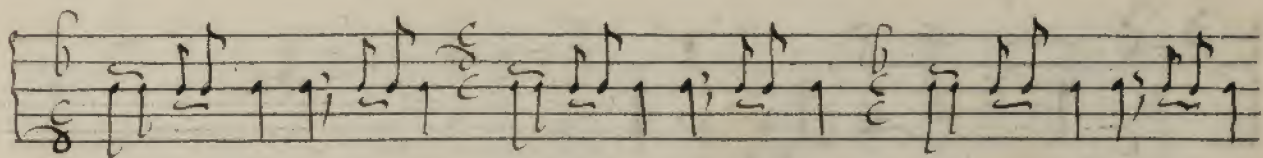
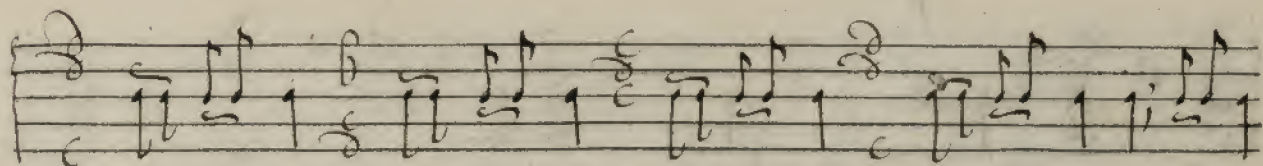
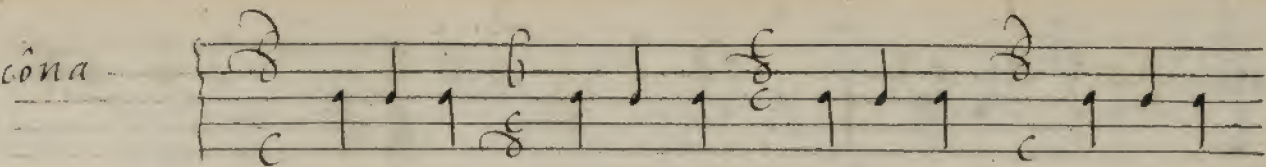
TABLETTE

Yours truly
J. B. Jones



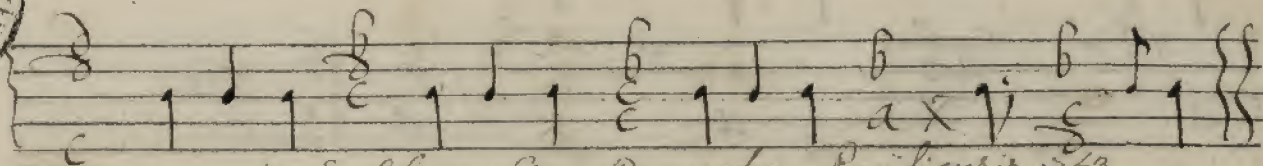
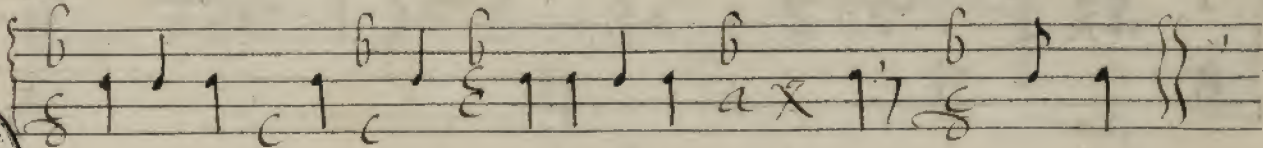
Chacôna

a



fin

Passacallé.

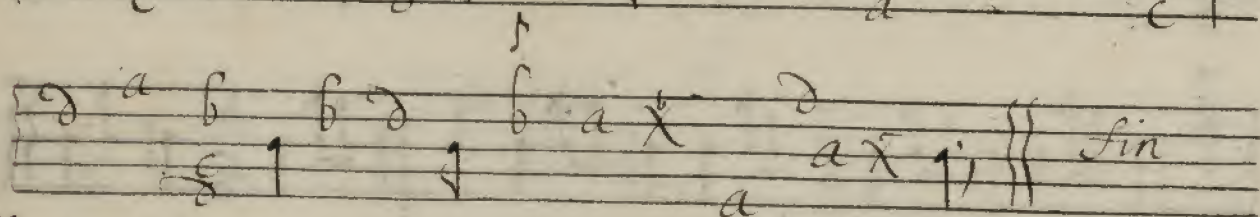
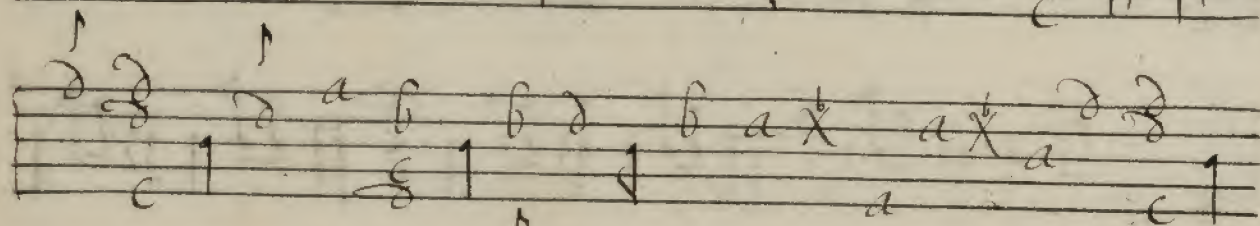
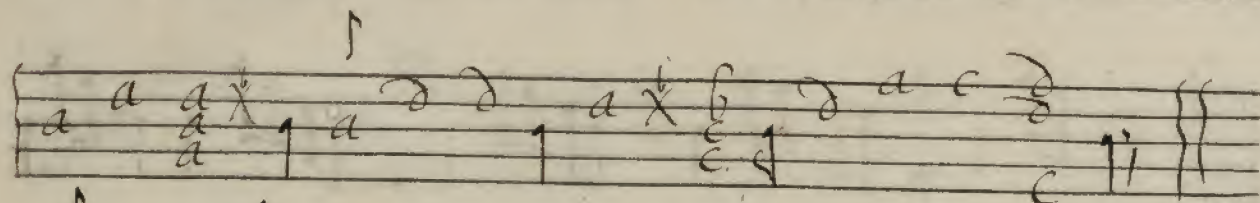
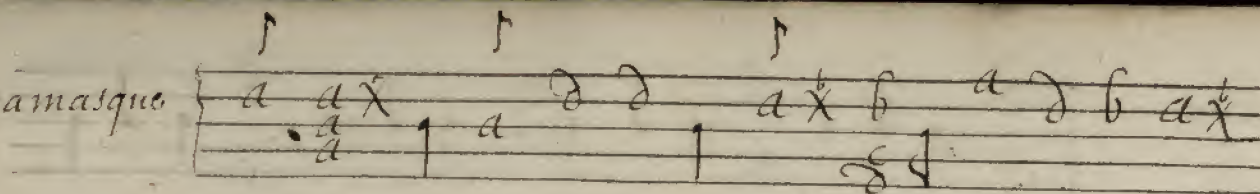
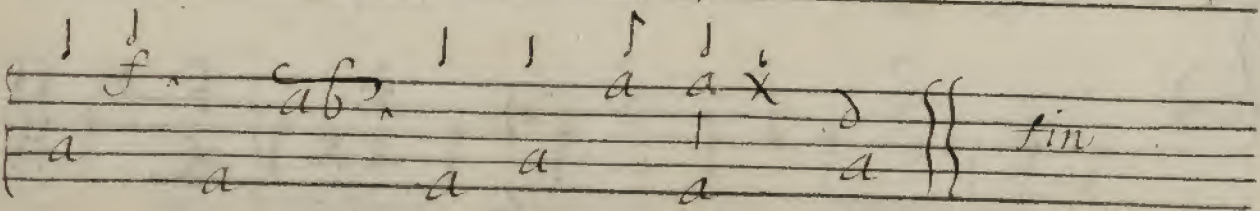
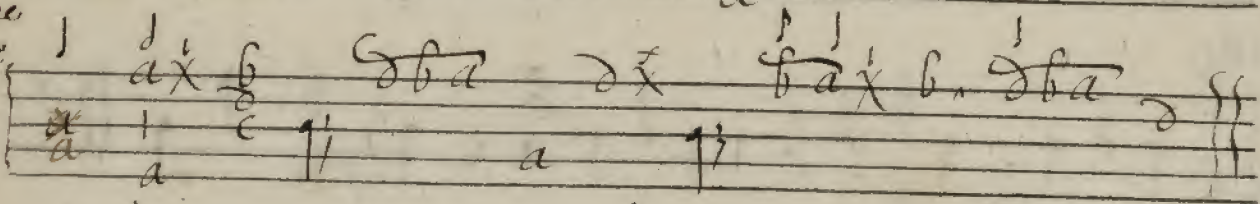


fin



B

Bergamasque

Boémienne
Sarabande

Branle de
S^t Nicolas { $\begin{matrix} \flat & \wedge & & \flat & & \flat & & \flat & \times \\ \text{g} & 1 & 1 & c & 1 & \text{g} & 1 & 1 & 1 \end{matrix}$ } c

{ $\begin{matrix} \flat & \wedge & & \flat & & \flat & & \flat & \times \\ \text{g} & 1 & 1 & \text{g} & 1 & c & 1 & c & 1 \end{matrix}$ } $\text{g} & 1 & \text{g} & 1 & c & 1 & c & 1$ } $\text{g} & 1 & \text{g} & 1 & c & 1 & c & 1$ }

{ $\begin{matrix} \flat & & & a & \times \\ \text{c} & 1 & 1 & c & 1 \end{matrix}$ } $\begin{matrix} \flat & & & a & \times \\ \text{c} & 1 & 1 & c & 1 \end{matrix}$ } $\begin{matrix} \flat & & & a & \times \\ \text{c} & 1 & 1 & c & 1 \end{matrix}$ } $\begin{matrix} \flat & & & a & \times \\ \text{c} & 1 & 1 & c & 1 \end{matrix}$ }

{ $\begin{matrix} \flat & & & \flat & & \flat & & \flat & \\ \text{c} & 1 & 1 & \text{g} & 1 & \text{g} & 1 & \text{g} & 1 \end{matrix}$ } $\begin{matrix} \flat & & & \flat & & \flat & & \flat & \\ \text{c} & 1 & 1 & \text{g} & 1 & \text{g} & 1 & \text{g} & 1 \end{matrix}$ } $\begin{matrix} \flat & & & \flat & & \flat & & \flat & \\ \text{c} & 1 & 1 & \text{g} & 1 & \text{g} & 1 & \text{g} & 1 \end{matrix}$ } fin

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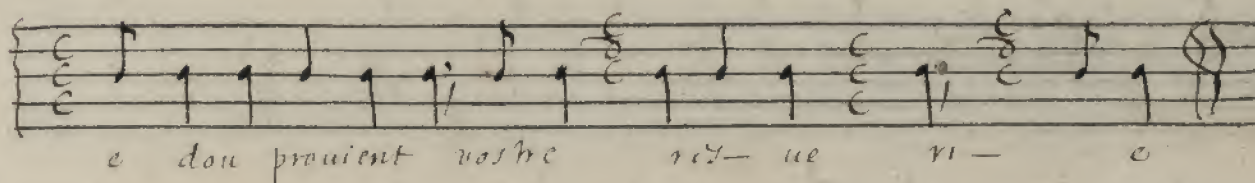
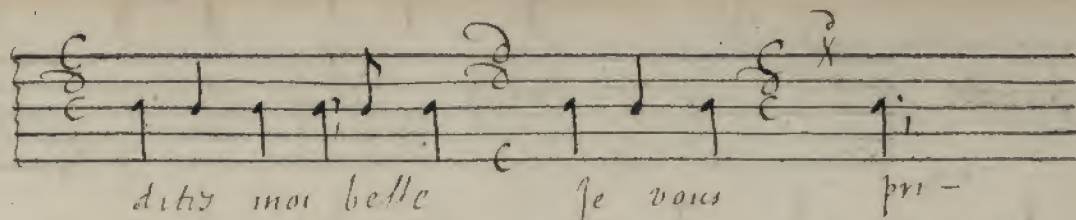
Second line of handwritten text, continuing the list or account. The ink is faded and the script is cursive.

Third line of handwritten text, continuing the list or account. The script is cursive and the ink is faded.

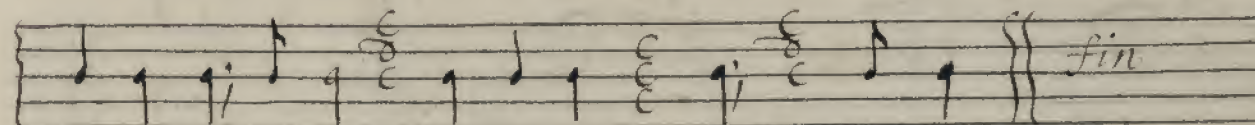
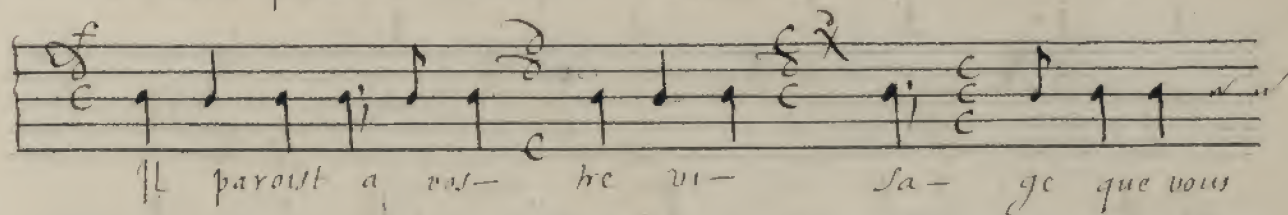
Fourth line of handwritten text, continuing the list or account. The script is cursive and the ink is faded.

Fifth line of handwritten text, continuing the list or account. The script is cursive and the ink is faded.

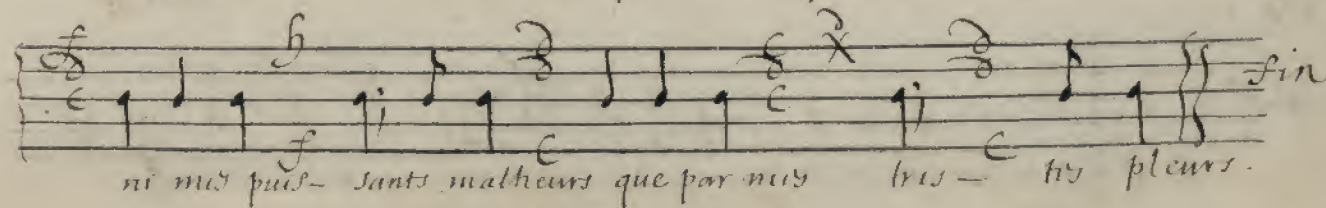
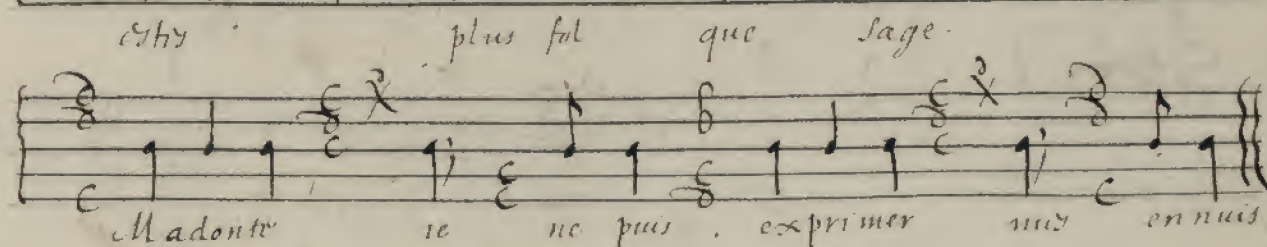
Sarabandr



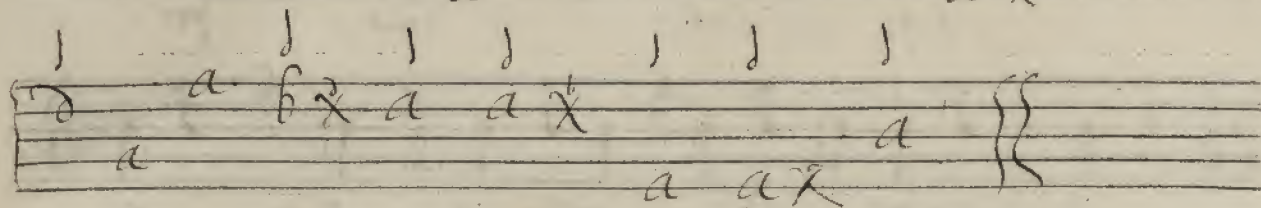
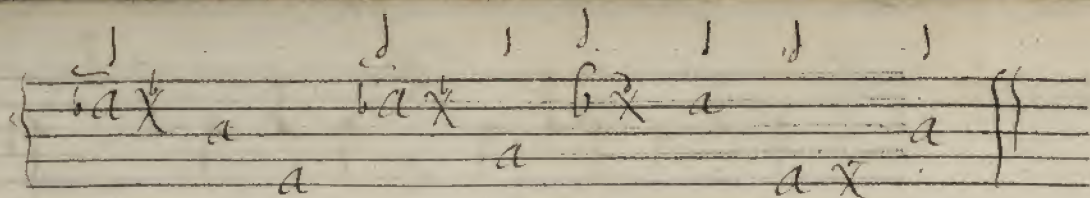
Reprise



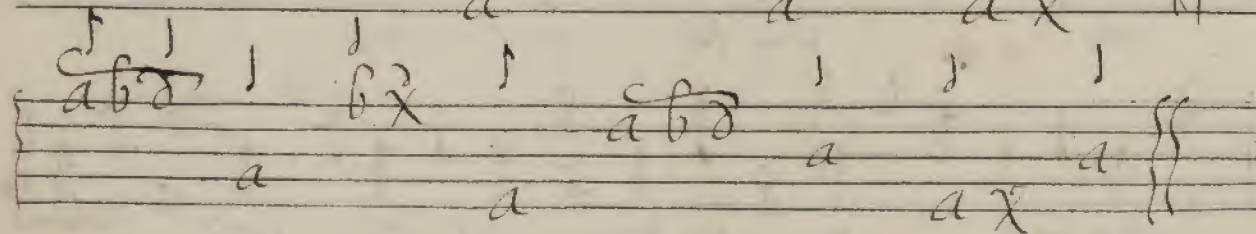
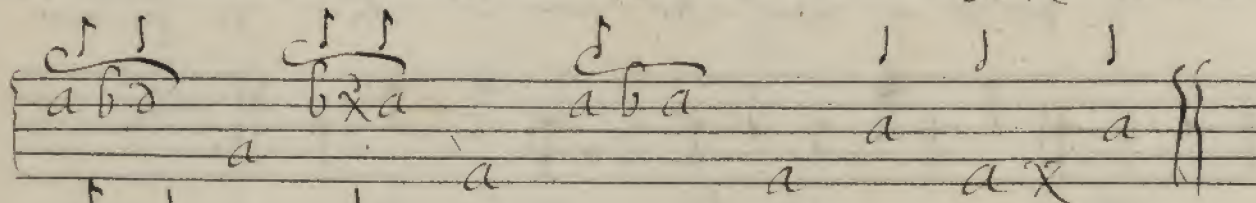
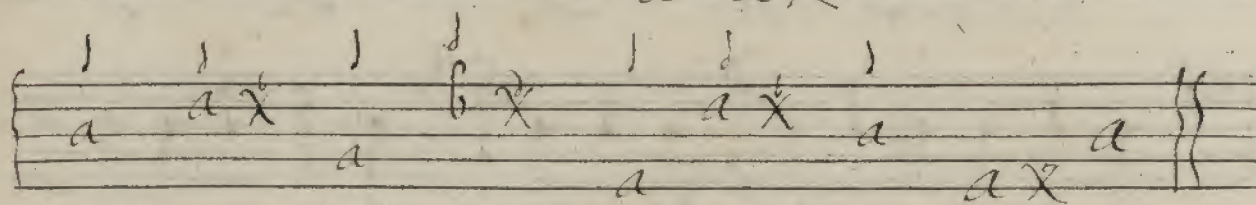
Air



Sarabande



Suite



fin

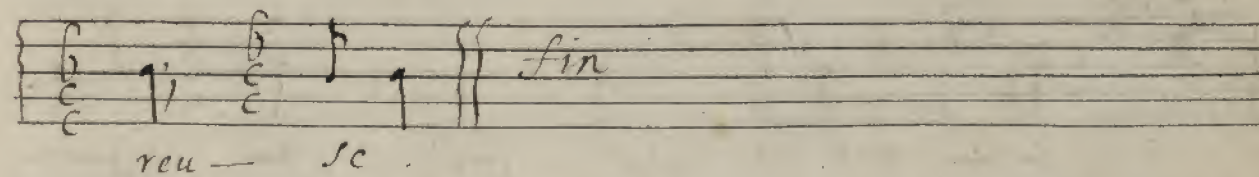
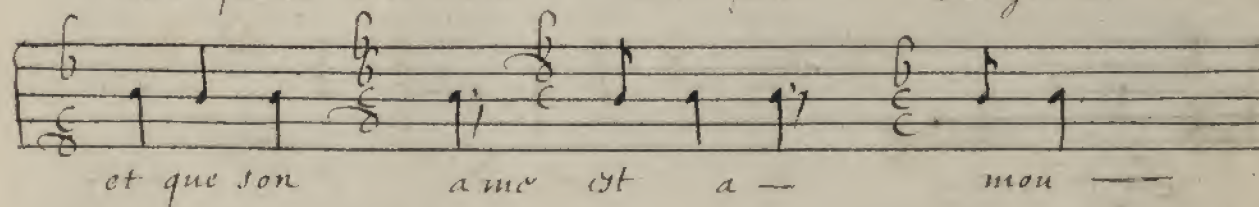
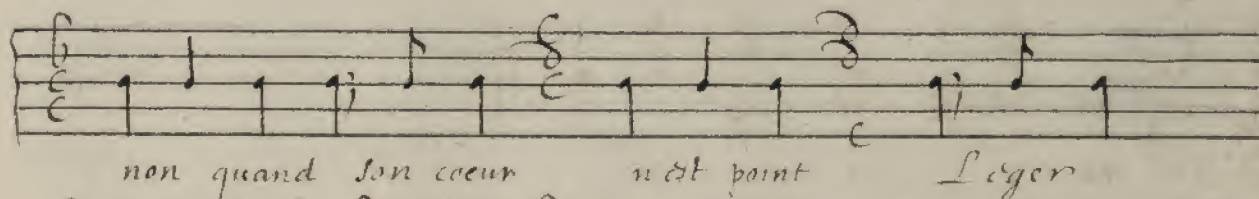
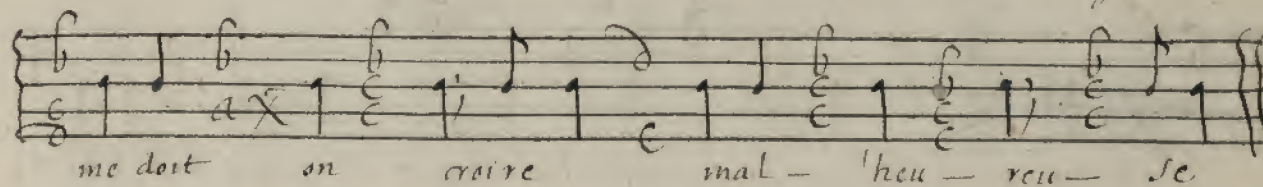
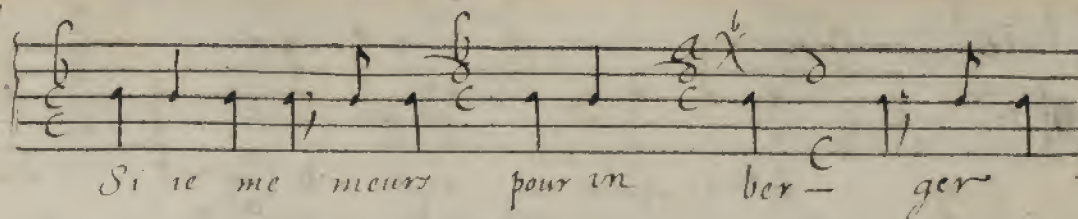
Basse



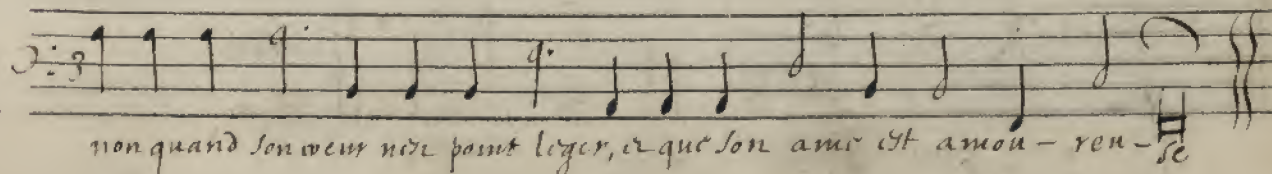
Si se me meurt pour un berger me doit on croire mal-heu-reu-se.

Sarabande en
F. douillits
Dialogue.

2



suite



La Sylvie
Sarabande

Handwritten musical score for 'La Sylvie Sarabande'. The score is written on three systems of two staves each. The first system begins with a treble clef and a common time signature 'C'. The melody is written on the upper staff, and the bass line on the lower staff. The lyrics 'Belle Syl- ui - e rend moi la' are written below the first system. The second system continues the melody and bass line, with the lyrics 'vi - e . est ta beau - té qui m'a l'ame'. The third system concludes the piece with the lyrics 'ra - vi - e'. The notation includes various musical symbols such as notes, rests, and bar lines.

Belle Syl- ui - e rend moi la
vi - e . est ta beau - té qui m'a l'ame
ra - vi - e

Reprise

Handwritten musical score for 'Reprise'. The score is written on three systems of two staves each. The first system begins with a treble clef and a common time signature 'C'. The melody is written on the upper staff, and the bass line on the lower staff. The lyrics 'Si tu quit - tes ces lieux je te veux' are written below the first system. The second system continues the melody and bass line, with the lyrics 'Sui - ure . et lo - gne de tes yeux'. The third system concludes the piece with the lyrics 'je ne puis vi - ure . fin'. The notation includes various musical symbols such as notes, rests, and bar lines.

Si tu quit - tes ces lieux je te veux
Sui - ure . et lo - gne de tes yeux
je ne puis vi - ure . fin

La même
à pinoz

3

Belle Syl- ui- e rend moi la vi- e

C'est ta beauté qui m'a l'âme ravi- e.

Si tu quittes ces lieux ie te veux sui- ure.

Esloigne de tes yeux ie ne puis vi- ure.

fin

Le Conseiller est a comert
Sa femme se n'pare
Et d'ja p'pare
Grand jeu pour l'honneur
Le bourgeois d'humaine franchise
En beumant d'autant
En mangeant son delanche
Compte a ses enfants
La guerre de son temps

3.

A p'ndre l'un en n'pos
La polior en remise
On vit en franchise
En vuidant les pots
On void a chaque feste
Au milieu du cours
Madelon & pasquelte
En leurs beaux atours
En souliers de vellours

§

Petite Royale
Courante.

4

Al-lons a Pa-ris, chers en-fants
 Pour Ca-tin et Ma-ro-hu a pre-sent La
 por-tu s'ouvre a tous vi-vants Les choy-nés
 Sont, dis-tin-dus tout est a l'ay-cart on ne
 void plus en ru-e, Le bourgeois ha-gard
 ar-me en la-que-mar.

fin

Air en
batterie

Il est vrai je sçai qu'en aimant on souffre inoy-
samment qu'on est tous-jours en
peine : mais ma raison a beau disson-
ner il faut mourir blessé des yeux de
plus - lis-
me ne je serois bien lasché d'en guérir.

fin

Moi qui n'ai point étudié
 pour juger de cette affaire
 Aussi tôt ie mandiai
 Le Titours de ma Grammaire
 Pour témoin l'on m'appella
 Janeton dit grosela &c.

3.
 Groselus ne sert de rien
 pour la beauté que l'adore
 Grosela feroit grand bien
 Groselon vault mieux encore
 Alors in chacun parla
 Qu'on laisseroit grosela
 Que Groselus n'est pas bon
 Et qu'on prendroit groselon

\$

Chanson
a danser.

Sous nos he orme a ar ma - tin trois filles
pour sea - voir comme en la - tin se nomoit
ont pris que - rel - le. pour ti d'moing l'on m'ap -
vne gro - seil - le
pet - la lan - ne - ton dit gro - se - la
gro - se - lus dit ella dr - lon , et Ca - tau dit
Grose - lon .

fin

Chanson
a danser

Robin est d'humour, gentil - le
la bon esprit, chante ou il vit
quand il est pris d'un ne fil - le, et sans chere
au mois de Mai Robin veult planter le mai.

fin

Il scait la cajollerie
 Et les compliments
 Quelque fois il ment
 mais ce n'est que drollerie
 Et sans estre au mois de Mai
 Robin vult planter le mai

3.

Soit maistrise ou servante
 Il n'importe pas
 Il met ton a bas
 de la moindre il se contente
 & sans estre cil.

4.

Un jour trouua Guillemete
 Gardant ses moutons
 Il lui prit ses tetons
 La jetta sur l'herbette
 Et sans estre au mois de mai
 Robin lui planta le mai

§
 —

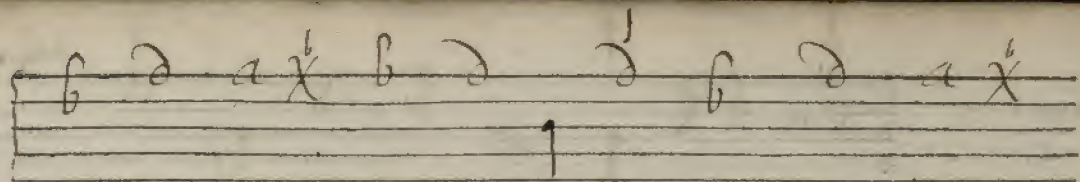
J'ai nom fourbinon
 J'ai nom fourbinon
 Approche bon homme Lan tan tur Lur Lure
 Fourbi le moi dour
 Lan tan tue luron.

fourbi le moi dour
 fourbi le moi dour
 Je n'oserois mais risse Lan tan &c.
 Nous serions en prison
 Lan tan tue luron.

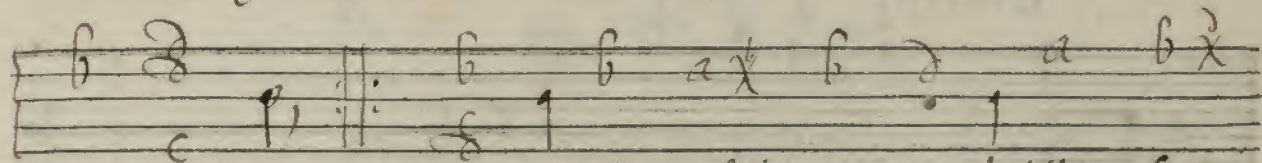
Nous serions en prison
 Nous serions en prison
 Boute vater boute
 Lan tan tue lur Lure
 Nous en sortirons
 Lan tan tue luron.

Caualti

8



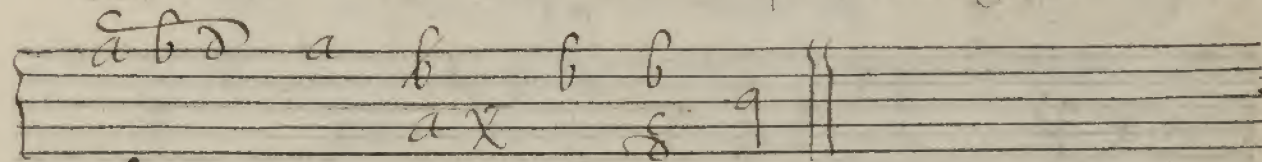
O valet va — lit comment as



tu nom par ma foi mais — trille lan



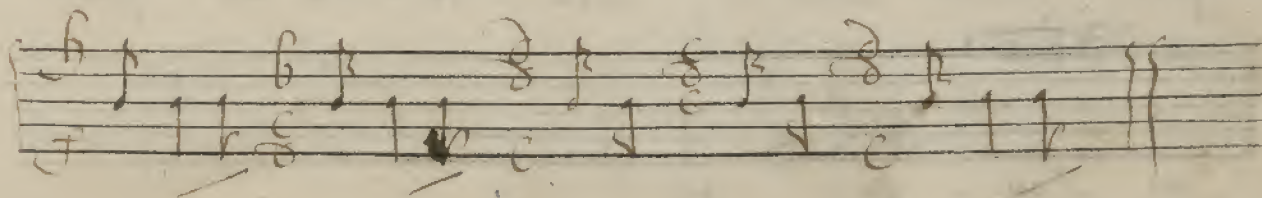
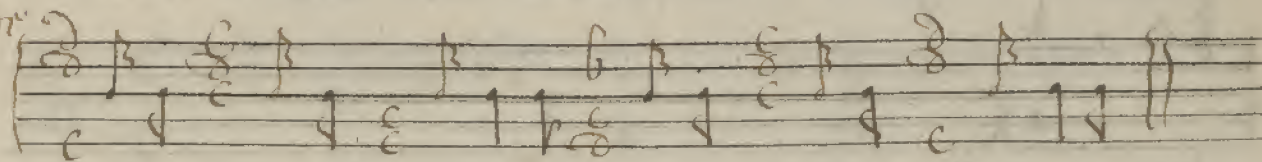
a tan tur Sur Su — re Jai nom fourbi — non



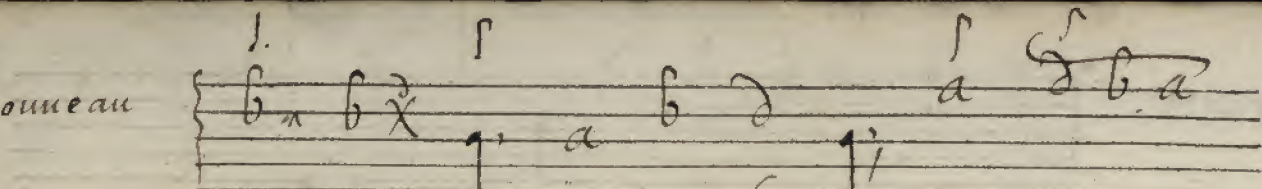
Lan tan tur Su — ren.

fin

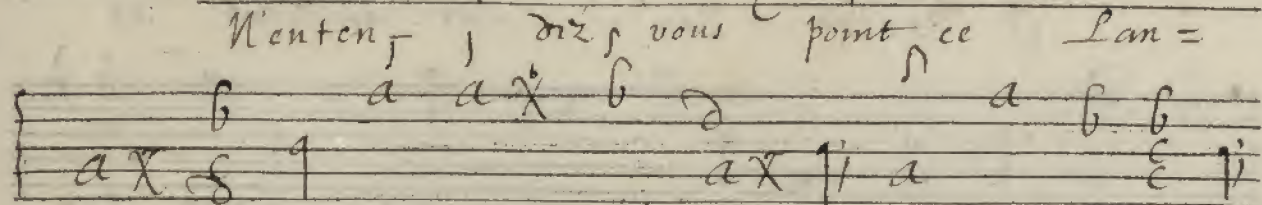
*Entree de
ballet*



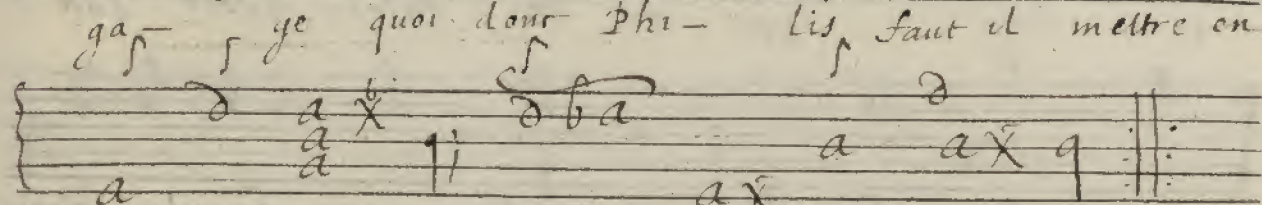
Air nouveau

1. 

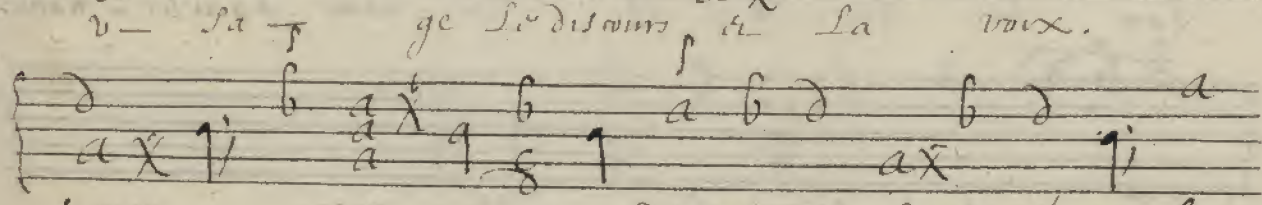
N'enten- dir, vous point ce Lan =



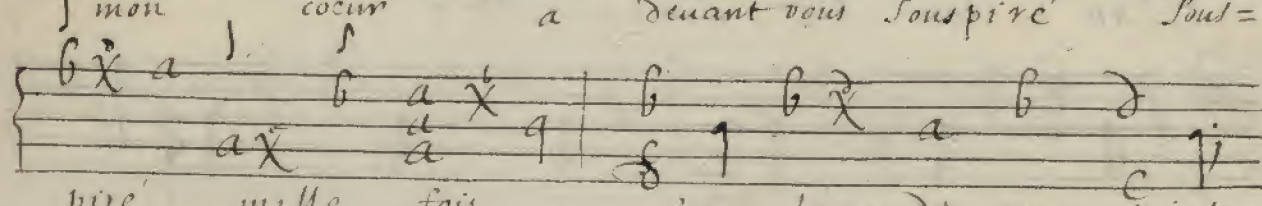
ga- ge qu'on doit Phi- lis faut il mettre en



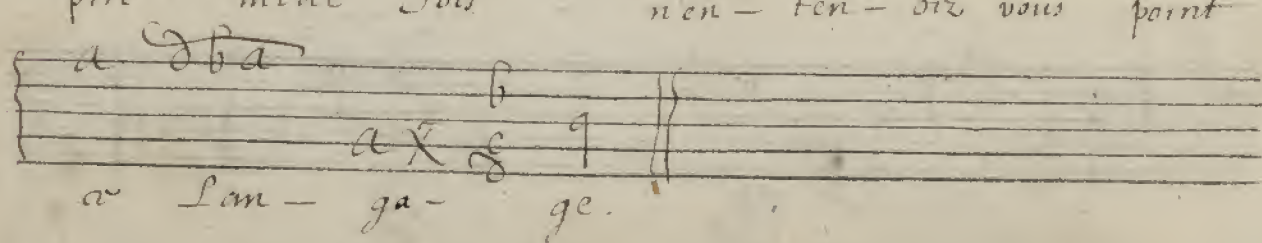
v- la ge se disons et la voix.



mon coeur a devant vous souspire' sont =



pire mille fois n'en- ten- dir vous point



a Lan- ga- ge.

2.

Lent

Phylis vous esy belle & Sage

Voyez vous pas sur mon triste visage

ce que je veux dir vous

Je Suis a tout momem a vos pieds a genoux

N'entendre vous point ce Langage

3.

Ne me faites pas at outrage

Si vos beaux yeux m'ont reduit en seruage

Et contre mes discours

O Dieu faut il se plaindre & parler a des sourds

N'entendre vous point ce Langage.

2

Nos jours qui sont limités
 Et qui sont si bien comptés
 Par la mort qui ne nous oublie
 Elle se vira de nous
 N'ayant joui de la vie
 Nous ne serons que des fous

3.

La mort dira à lui-ci
 N'avoit rien que du souci
 Jamais il ne vouloit boire
 Il n'aimoit que les hydors
 C'est pourquoi la troupe noire
 Se saisira de son corps

4.

Alors le grand Lunfer
 Fera retentir l'enfer
 Et d'une voix effroyable
 Il prononcera ces mots
 Tourmenté ce misérable
 Il a méprisé les pots.

5

Nous n'en aurons ni danger
 Car pour boire et pour manger
 Sera toujours notre ennemi
 Et même jusque à la fin
 Nous voulons notre vie
 Parmi les pots et le vin

6

Fin

Chanson
à boire.

60

pour rendre nos cœurs con- tents, faut

toujours pas- ser le temps Aussi bien

Faut qu'il s'écoule, et qu'il est le plus

fin dont la vi- e rou- le rou- le

parmi les pots & le vin

fin

Branle de
Normandie

Un beau garçon se prend — h^r pour d^r — he
mon serui^r h^r de qui l'oreille pen dan — h^r me
fait d^r — ia mal au cœur. Et quand mon pe — re
Se vou — dra ie Sçai m reme d^r a c^r — la .

fin

On dit quil n'est point colere
 Qu'il est sage, & bien nourri
 C'est assez pour un bon frere
 Et non pas pour un mari
 Et quand mon pere &c.

3.

Je ne sçai si ie devine
 quelle en sera la fin
 Car il a plustost la mine
 d'un courrou que d'un moulin
 Et quand mon pere &c.

4. Pour consoler ma misere
 On me dit quand ie me plains
 Qu'il me veult traiter en frere
 Mais or tout or que je crains
 Et quand mon pere &c.

Vau de
Ville

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The lyrics are written below the staff, with some words appearing above the notes. The piece concludes with a double bar line and the word "fin".

qui veut auoir en pi- re sur la Ca- tau
Il n'a rien qu'a lui di- re mon-ter en haut
mon-ter en haut m'amour mon-ter en haut.

Branle de la
Musette.

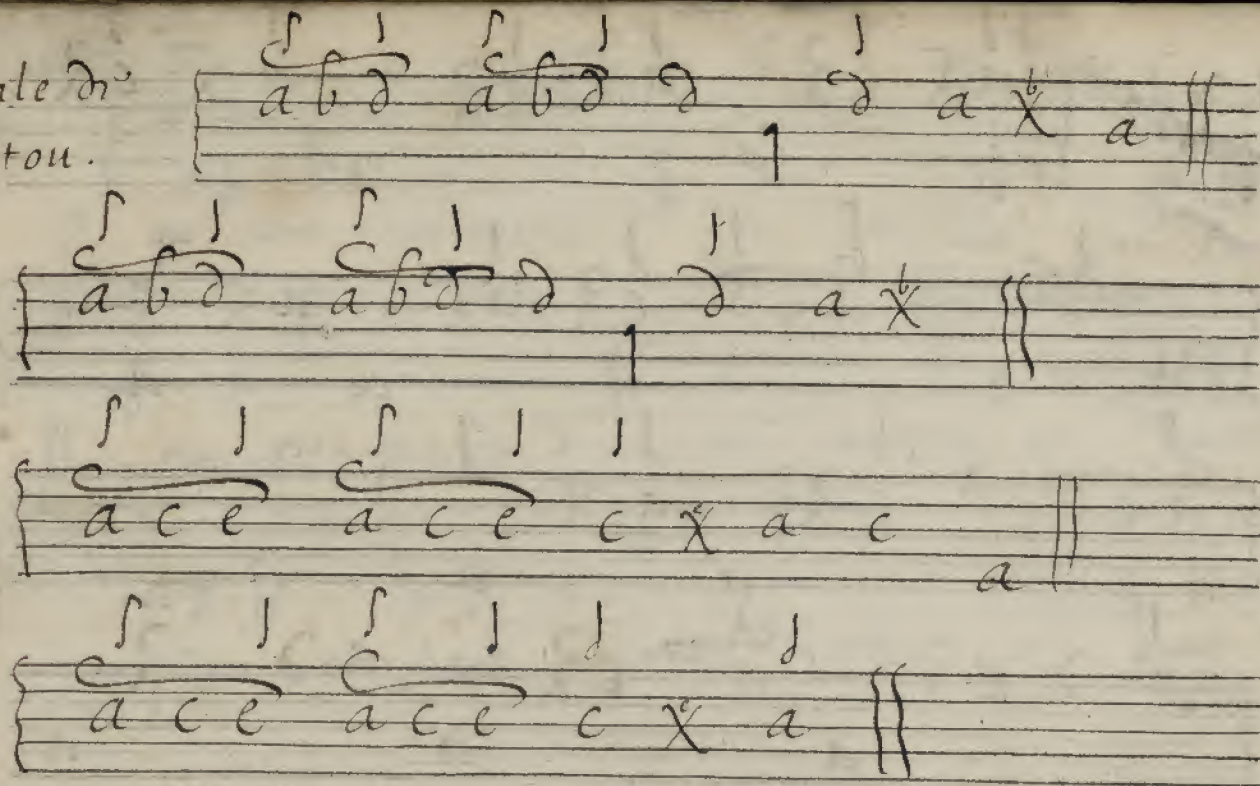
12

Handwritten musical notation for 'Branle de la Musette'. The piece is written on two staves. The first staff contains three measures of music, each starting with a quarter note 'a' followed by a half note 'c' and a quarter note 'x'. The second staff contains three measures of music, each starting with a quarter note 'a' followed by a half note 'c' and a quarter note 'x'. The piece concludes with a double bar line.

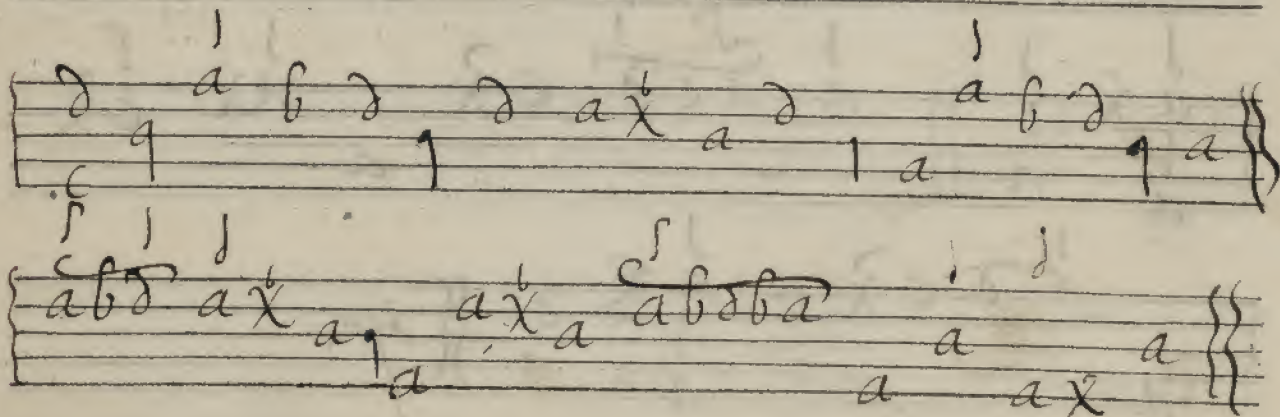
Suite

Handwritten musical notation for 'Suite'. The piece is written on two staves. The first staff contains three measures of music, each starting with a quarter note 'f' followed by a half note 'c' and a quarter note 'x'. The second staff contains three measures of music, each starting with a quarter note 'a' followed by a half note 'c' and a quarter note 'x'. The piece concludes with a double bar line and the word 'fin'.

Brante de
Poitou.



Suit



17 juin
1546

{ ḃ a ḃ q ḋ à ḃ ḋ | ḃ a ḃ q
 La vir-g toire a de-man - de' est ce le prin-
 { ḋ à ḃ ḋ | ḃ q c a a x ḃ a }
 ce de l'ndé le le pre-nois, pour son pere.
 { ḃ ḋ ḃ a ḋ ḋ ḋ ḃ ḃ ḋ ḃ a }
 Le- re Lan lere Lan Le- re Le- re
 { a x c l a ḋ q }
 La a Le-ri-da.

Quand le courrier arriva
 Le Cardinal demanda
 Le prisonnier est dans la biere
 Lere lan tel.

Si Les prisonniers faisoient bien
 Ils feroient a M.
 un viller de beneviere
 Lere lan tel.

Le plus souuent a la cour
 Si l'on baise par amour
 Un seul bruit et pouuante
 Moi je baise quand ie veux
 Ma petite seruaute.

3

Ce n'est qu'à forcer de prudens
 Que ces jeunes courtois
 Carissent leurs amantes
 Mais vingt ans tous les ans
 Payem bien ma seruaute.

4

Ces dames n'ont rien d'arreste'
 Le plus souuent par leur beaute'
 vendem l'ame inconstante
 Mais iue la fermete'
 De ma jolie seruaute.

§
 —

Chanson a
danser

14

fac qui vaudra l'amour a

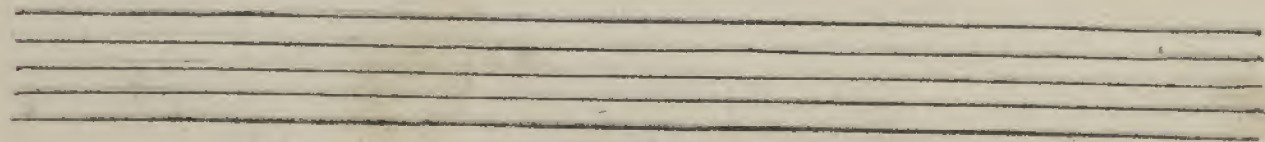
ay da-mis de la cour pour moi ie me

contin- ti de baiser quand ie veux ma

pe- ti- ti seruan- ti.

Canotti

Handwritten musical score for 'Canotti'. The score is written on five staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The second staff contains a forte (f) marking. The third staff features a first ending bracket. The fourth staff continues the melody. The fifth staff concludes with a first ending bracket and the word 'fin'. The notation is in a historical style, likely from the 18th or 19th century.



Vau de ville

15

Gran que- nip- pe, gran que =

nip- pe, pour quoi bois tu tant ?

Le vin est si cher nous n'avons point d'argent

Je ne m'en ~~pau~~ ^{scaurois} la la la Je ne m'en ~~pas~~ ^{scaurois} passer.

fin

Faut il qu'un malheur eternal
De mes plaisirs arreste ainsi le cours
Mon mal est il si criminel
Faut il mourir sans espoir de secours
Et tout prest de perdre le jour
Vous m'ordonnez de cacher mon amour

Courante

16

Cruel Tyran de mes de-voirs
fâcheux re-pret qui me fait mon-rire

reprise

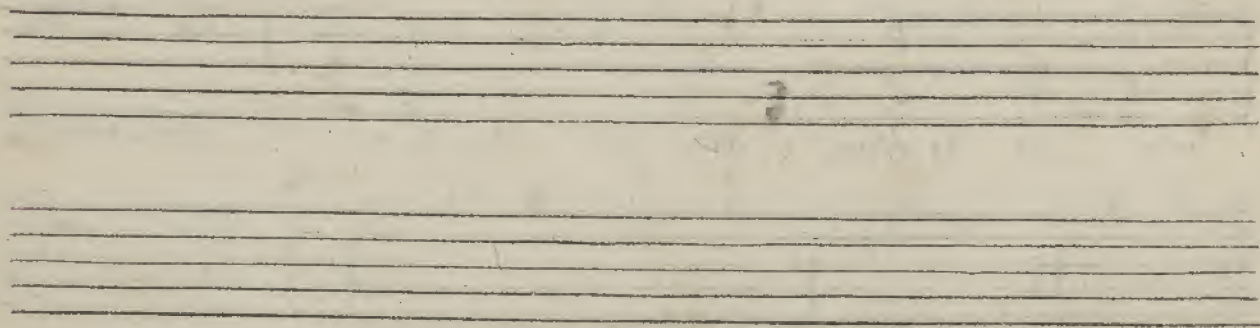
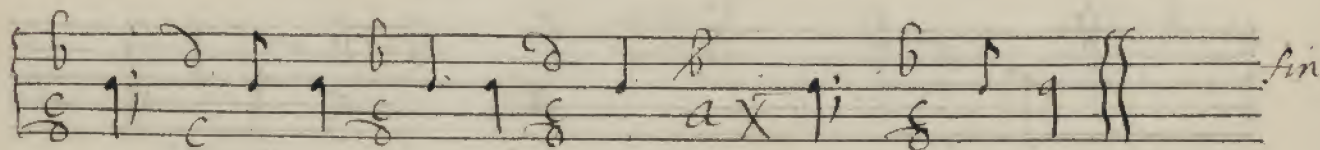
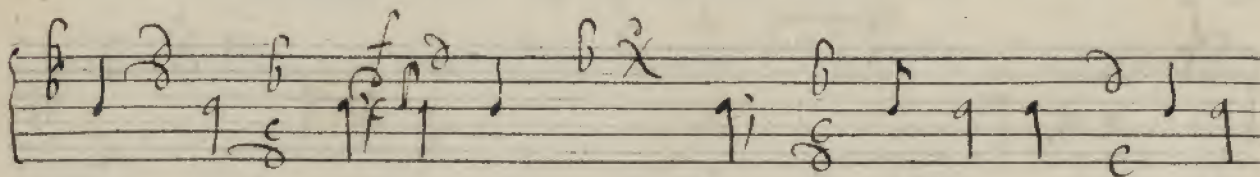
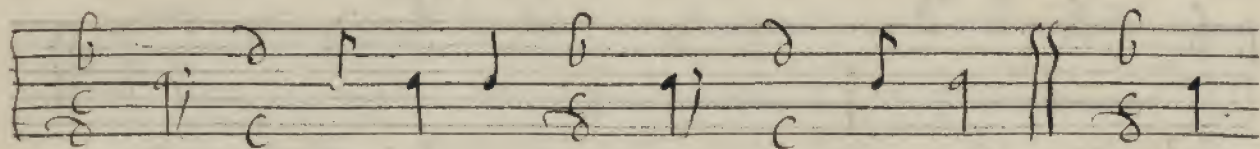
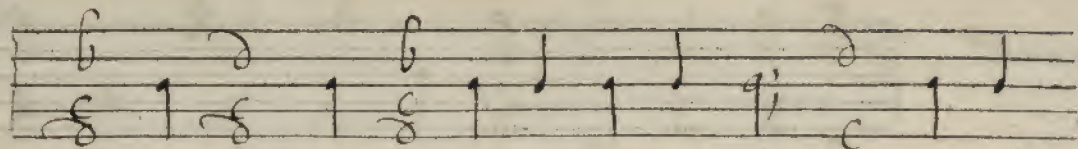
Et tout prest de perdre le jour vous m'or-
donnez de ca-cher mon a-mour.

repetition

vous me dissen-der les soupirs de van-
l'objet qui me peut ser-uir

fin

Les feuillants.
en batterie.



Les mêmes
a pinoz.

1. *ce fut* *entre* *deux* *et* *trois* *qu'une* *voix*

a *a* *b* *d* *a* *x* *a* *b*

a *b* *d* *a* *b* *d* *d*

a *x* *a* *x* *a* *x* *a* *x*

S'en tint dit *vers* *sainte* *croix*

a *x* *b* *d* *a* *x* *f* *d* *b* *x* *b* *b* *d*

a *a* *a* *a* *a* *a* *a* *a*

Au *secours* *che-* *res* *voi* *si* *-* *nes* *on* *me*

d *b* *d* *d* *a* *a* *x* *d* *b* *b* *b* *d*

a *x* *a* *x* *a* *x* *a* *x* *a* *x* *a* *x*

fourre *on* *me* *fourre* *aux* *feuillanti-* *nes*

fin

Handwritten musical notation on a five-line staff. The notation includes various notes, rests, and bar lines, though the ink is faded and the handwriting is cursive.

Handwritten musical notation on a five-line staff, continuing the piece. It features similar notation to the first system, with notes and rests.

Handwritten musical notation on a five-line staff. This system includes some notes that appear to be grouped or beamed together.

Handwritten musical notation on a five-line staff. The notation is consistent with the previous systems, showing a continuation of the musical piece.

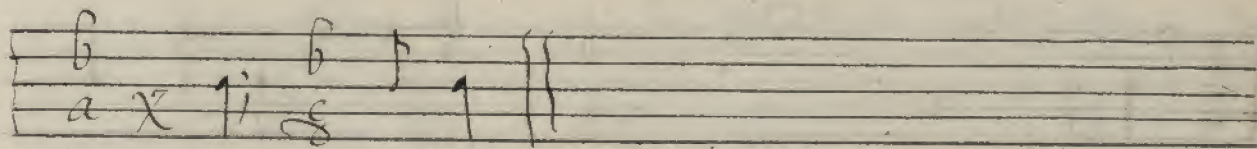
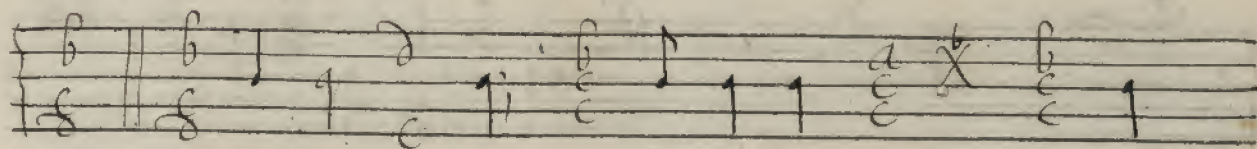
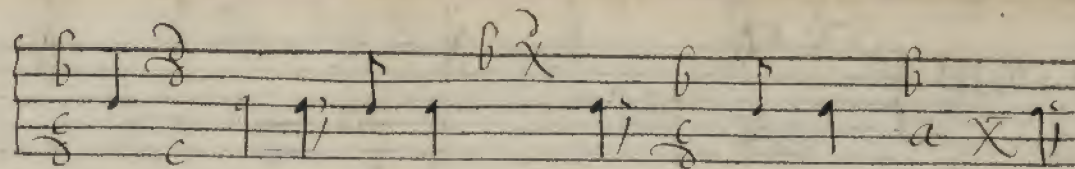
Handwritten musical notation on a five-line staff. The ink is very light here, making the notes difficult to discern.

Handwritten musical notation on a five-line staff. The notation is faint and appears to be a continuation of the piece.

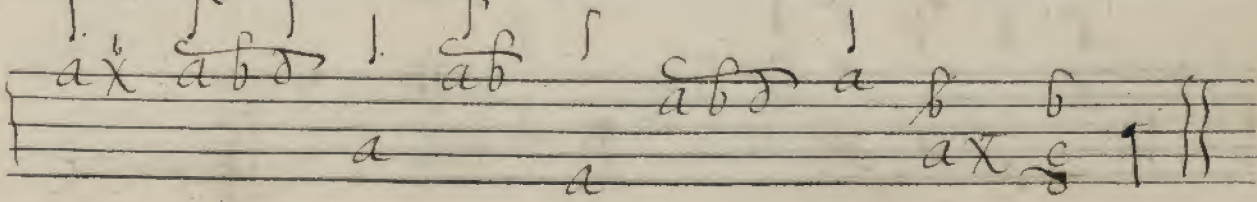
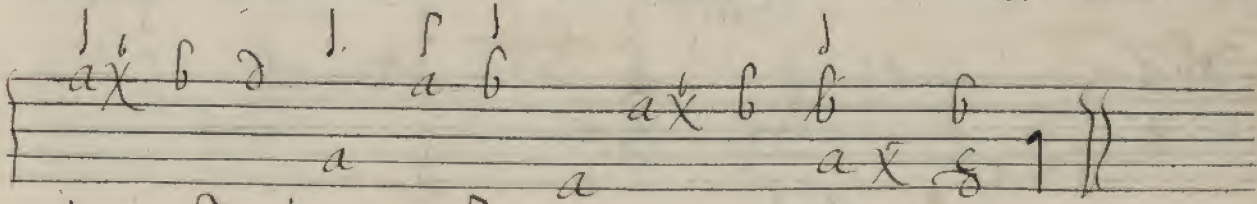
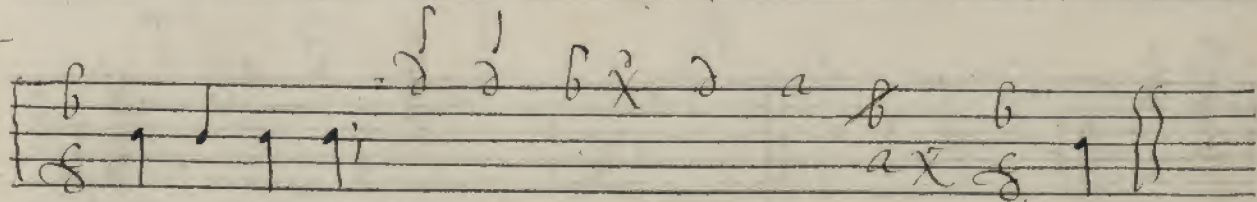
Handwritten musical notation on a five-line staff. The bottom of the page shows very faint, almost illegible notation.

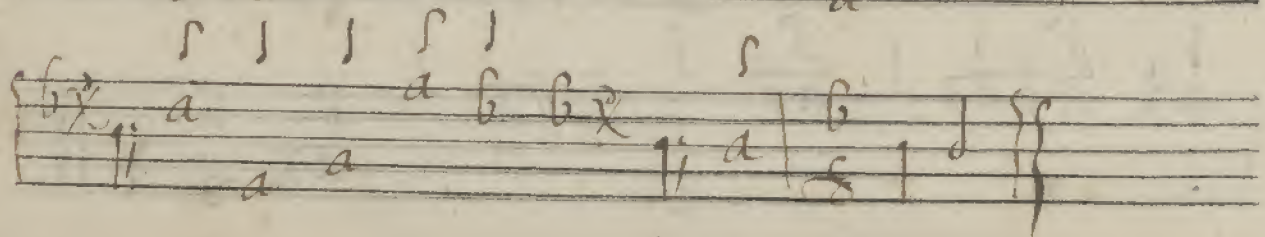
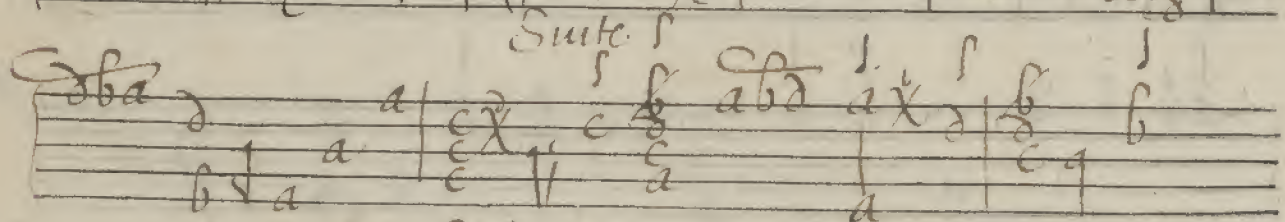
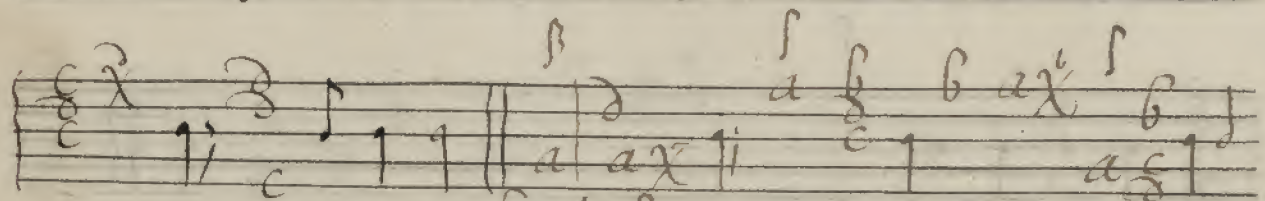
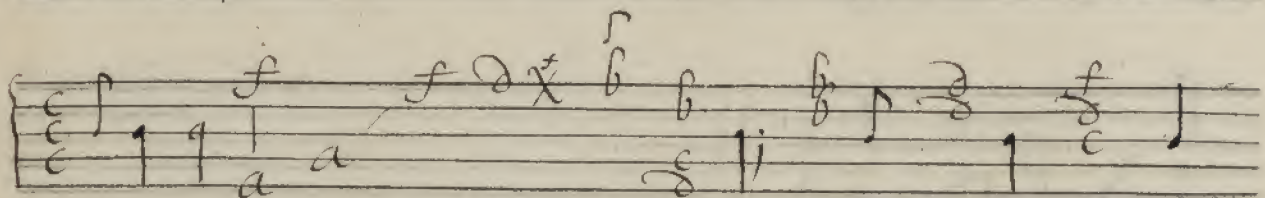
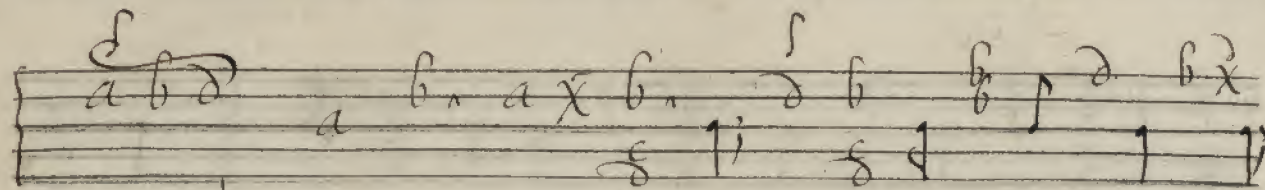
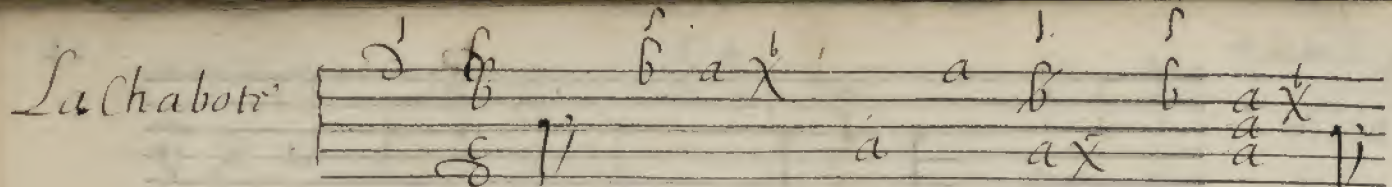
Dame Françoise
Sarabande
en battue

18



a pince

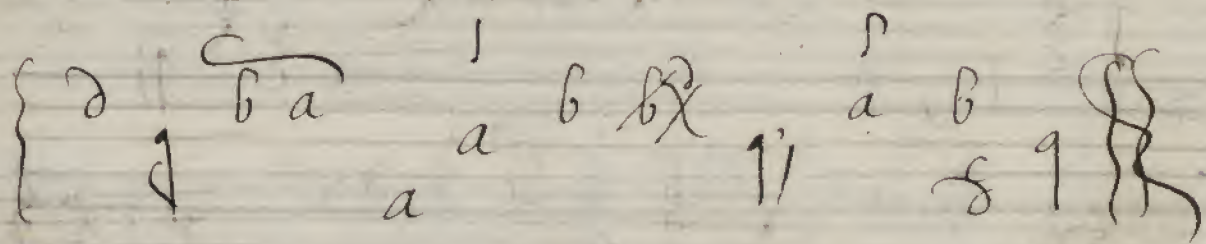
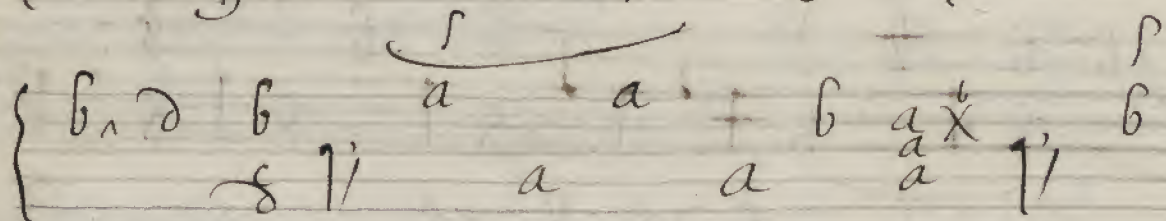
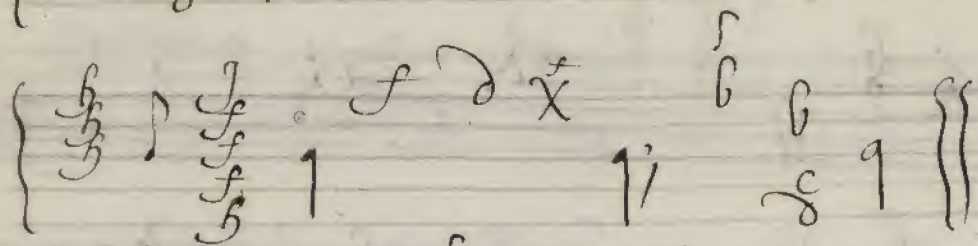
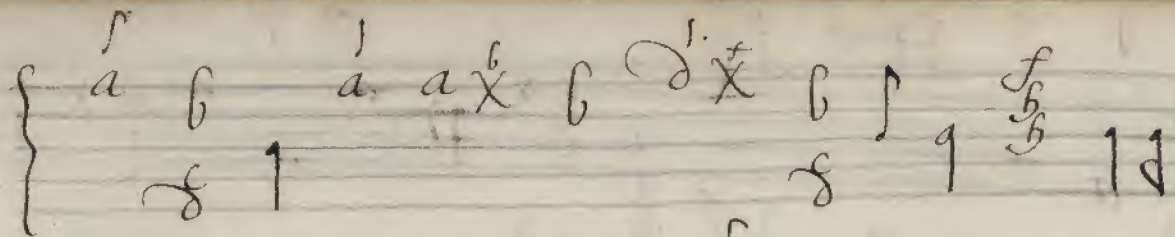




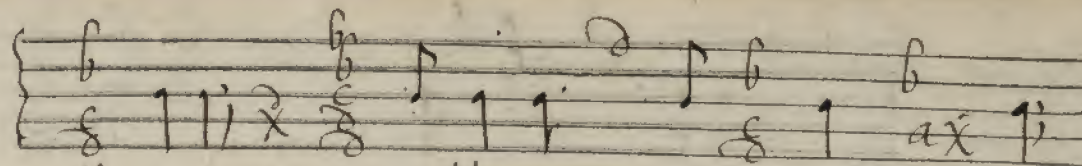
La
pauane

Handwritten musical score for 'La pauane' on five staves. The notation is in a historical style, featuring various note values (minims, crotchets, quavers, and semibreves) and rests. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a single system. The notation includes many accidentals (sharps, flats, and naturals) and some unusual symbols, possibly indicating specific performance techniques or ornaments. The score is written in brown ink on aged, slightly discolored paper. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The notation is dense and includes many accidentals and rests.

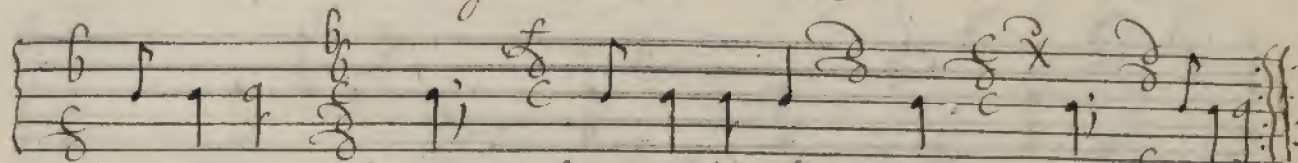
Gauche
d'Anjou



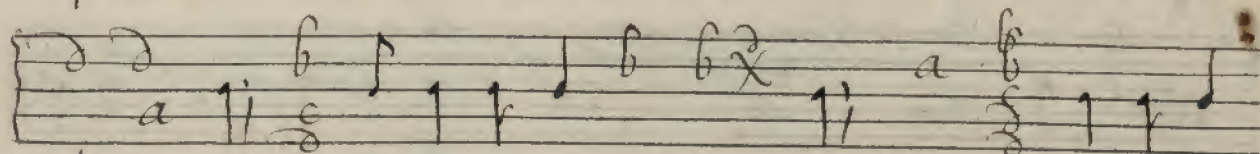
Air en
batterie



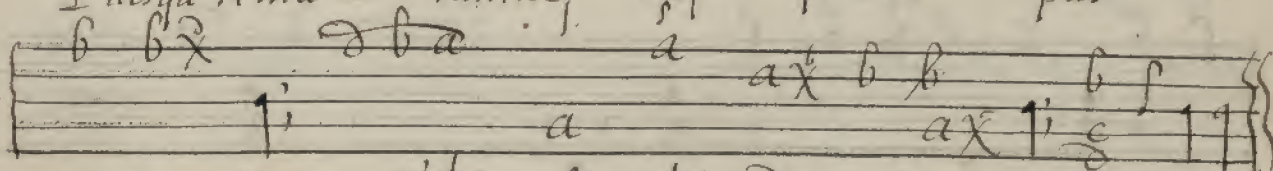
Nuit agre-able me-re dis



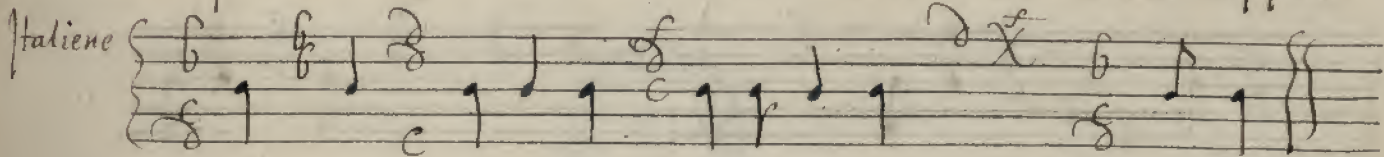
plaisirs Sois fauo-able a mes de-sirs



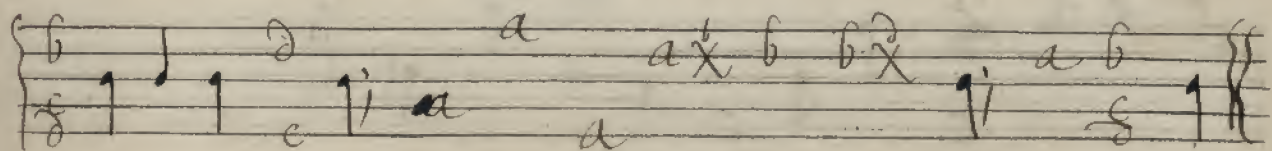
Puisqu' Ama-ranthe, n'ap-prouve pas



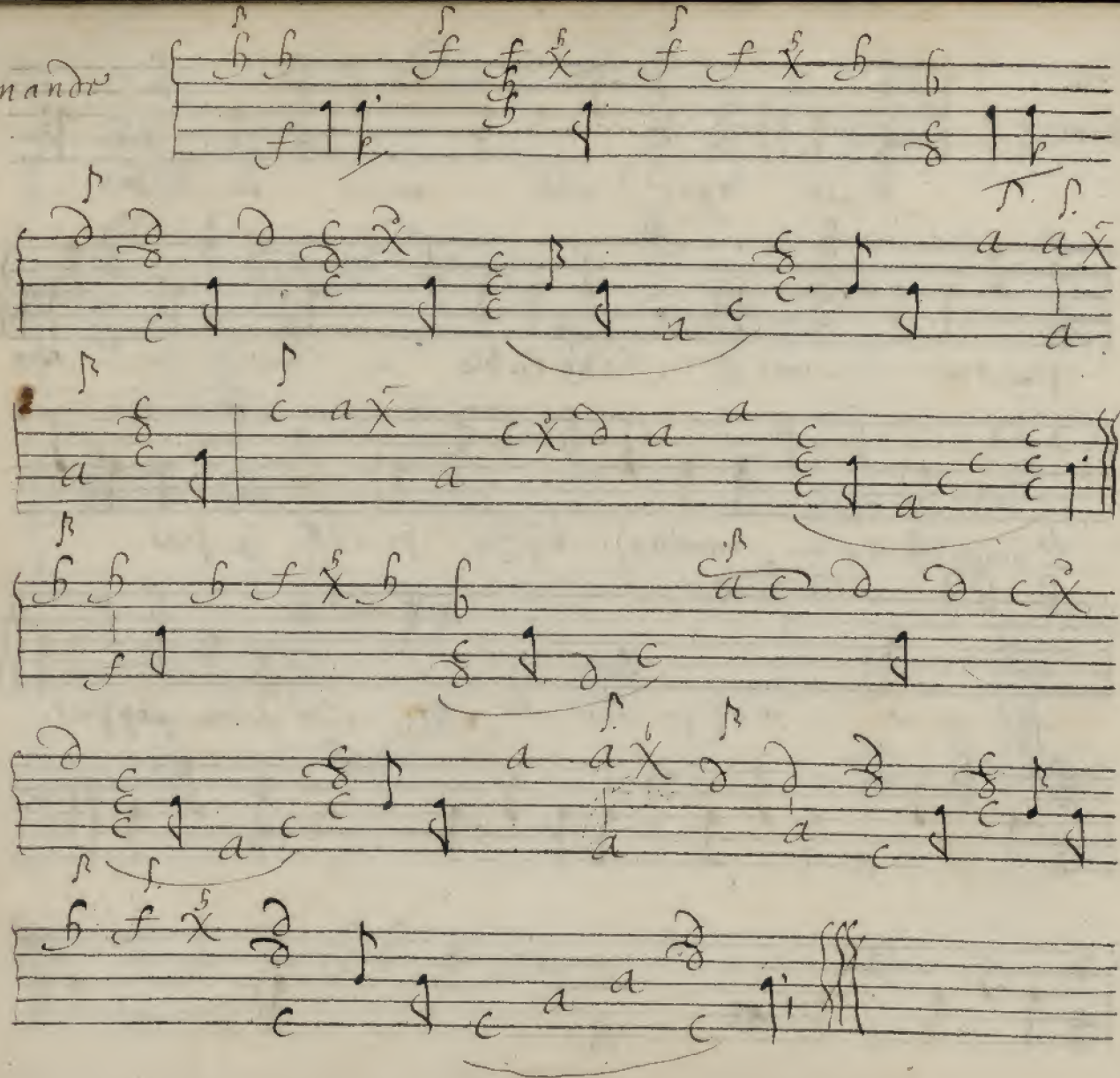
que ie m'ab-sen-te de ses doux appas.



Italiene



Allemande



1^{te}
Tricohs

Handwritten musical notation for the first system, featuring a treble clef and a key signature of one sharp (F#). The notation includes various notes, rests, and dynamic markings such as *f* (forte) and *z* (zest). The system concludes with a double bar line and a repeat sign.

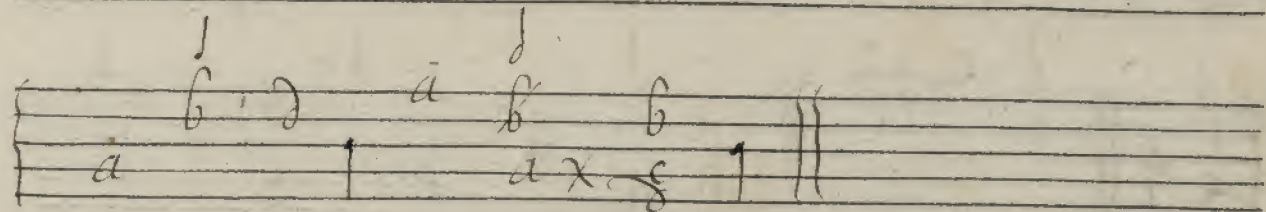
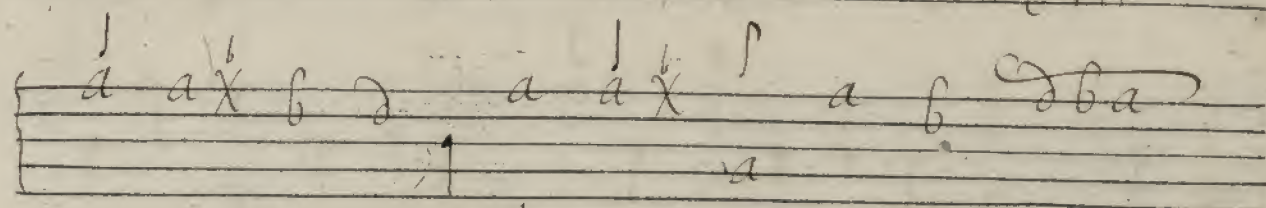
^{me}
2^{te} Sorte

Handwritten musical notation for the second system, featuring a treble clef and a key signature of one sharp (F#). The notation includes various notes, rests, and dynamic markings such as *f* (forte) and *z* (zest). The system concludes with a double bar line and a repeat sign.

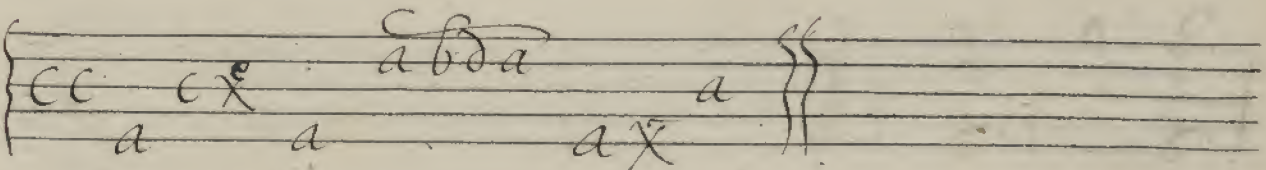
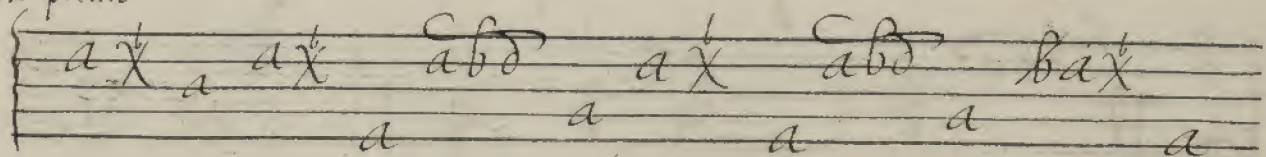
Les Tricobits

D'autre sorte.

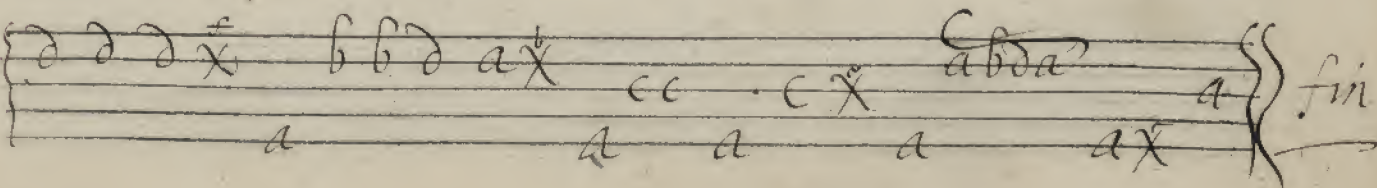
22



Marion pleine

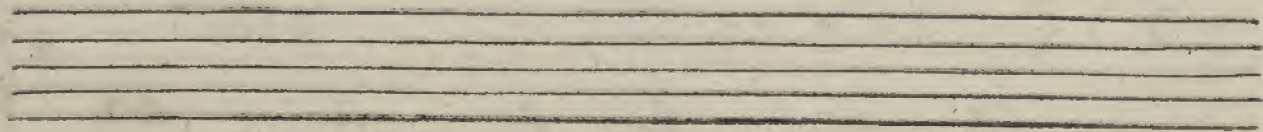


reprise



Les
petits saults.

Handwritten musical score for 'Les petits saults'. The score is written on five systems of two staves each. The first staff of each system has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef and a key signature of one flat (B-flat). The music is written in a simple, handwritten style. The first system begins with a treble clef and a key signature of one flat. The second system begins with a treble clef and a key signature of one flat. The third system begins with a treble clef and a key signature of one flat. The fourth system begins with a treble clef and a key signature of one flat. The fifth system begins with a treble clef and a key signature of one flat. The music consists of various notes, rests, and accidentals, including a double bar line in the third system. The notation is somewhat informal, with some notes and accidentals written in a shorthand manner.



Marion { a | a ẋ a a ẋ c $\overbrace{a b d}^{\text{B}}$ a a ẋ a

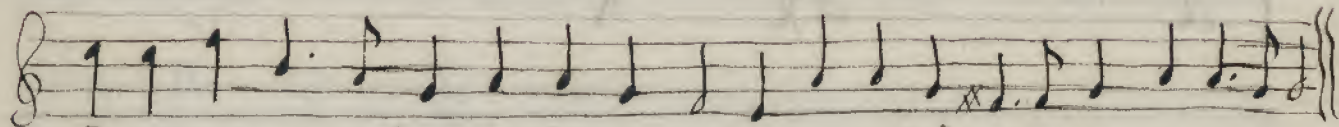
{ c ẋ a c ẋ a d b ẋ a a | a }
a a a ẋ

reprise { d b a d a r d b b d a ẋ
a p a p c a

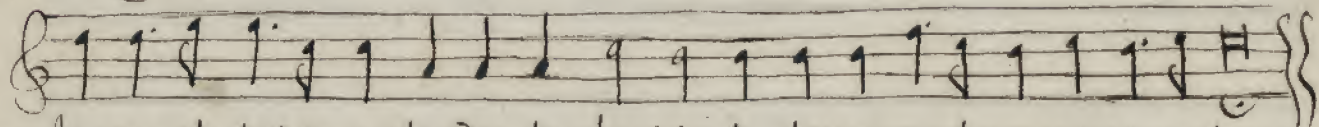
{ $\overbrace{a b d}^{\text{p}}$ a a }
a a ẋ

Tirsi Ce ne seroit a mon mal qu'un relasche
 Il faut venir au doux fruit² de l'amour point²
 Sylvie Laissez cela sans meurtre je me lasche
 Vous me blessez que voila un bon tour.

Tirsi Entre vos bras ma bienheure maistrise
 Je sens voler mon esprit dans les cieux
 Sylvie Et moi je suis ravie en ton adresse
 Ah je me meurs, o mal d'insensé.

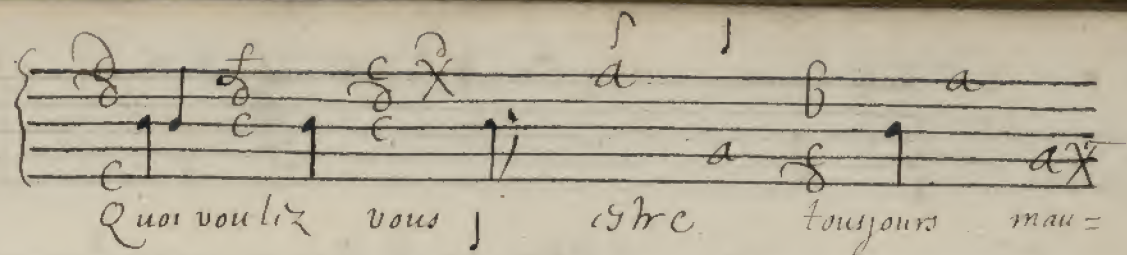


Tirsi. Quoi voulez vous être toujours mauvaise, et voir brûler mon âme inutilement?

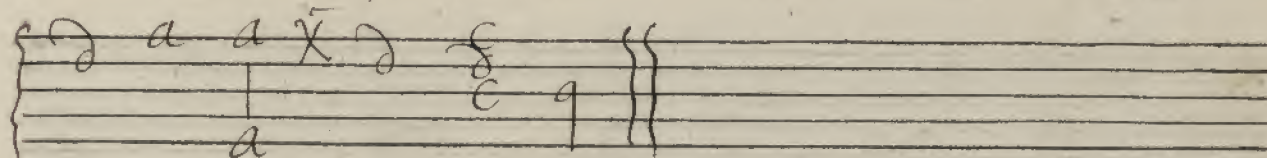
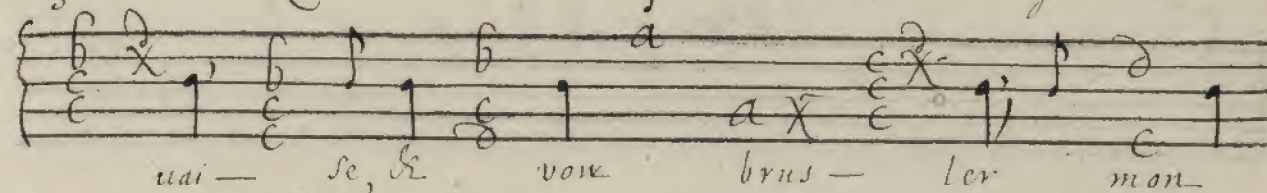


Sylvie. Je veux plutôt pour éteindre ta braise te donner un baiser tout seulement.

Air en
batterie par
dialogue

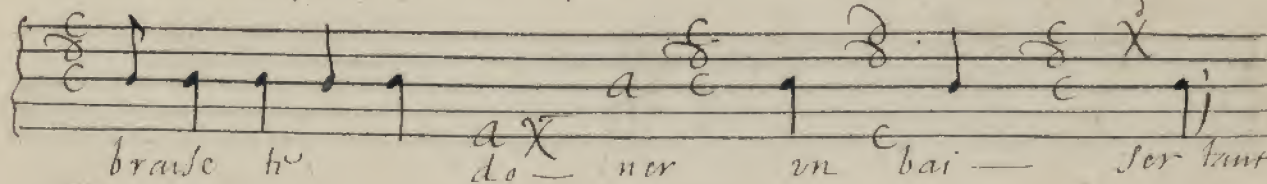
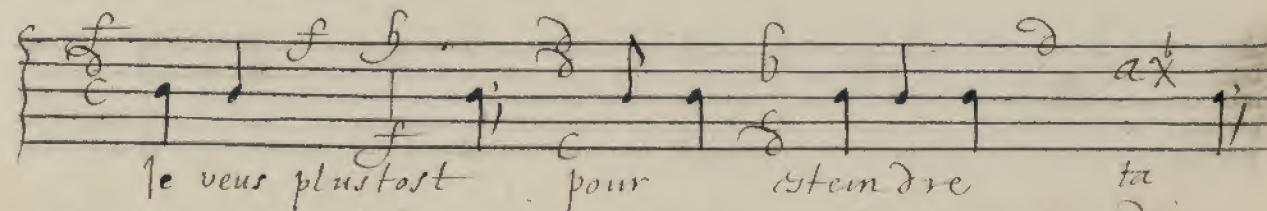


Tirsi



reprise

Sylvie



me promenant
en jour

Handwritten musical score for a piece titled "me promenant en jour". The score consists of five systems of two staves each, written in a historical notation style. The notation includes various note values (minims, crotchets, quavers, and rests) and accidentals (sharps, flats, and naturals). The first system begins with a treble clef and a common time signature "C". The second system includes a key signature change to one flat (B-flat). The third system continues with various note values and rests. The fourth system also continues the melody. The fifth system concludes with a double bar line and repeat signs. The handwriting is in dark ink on aged paper.

claves { $\begin{matrix} b \\ s \end{matrix} \begin{matrix} 1 \\ 1 \end{matrix} \begin{matrix} 1 \\ 2 \end{matrix}$ $\begin{matrix} c \\ a \end{matrix} \begin{matrix} 1 \\ 1 \end{matrix}$ $\begin{matrix} b \\ s \end{matrix}$ $\begin{matrix} 1 \\ 1 \end{matrix}$ $\begin{matrix} 2 \\ 2 \end{matrix}$ $\begin{matrix} 25 \end{matrix}$

$\left\{ \begin{array}{ccccccc} a & b & & & & a & b \\ c & d & e & f & g & h & i \end{array} \right.$

$\{ \begin{matrix} b \bar{x} \\ 1 \end{matrix} \} \begin{matrix} a \\ \varepsilon \end{matrix} \begin{matrix} b \\ 1 \end{matrix} \} \} \begin{matrix} a \bar{x} \\ c \end{matrix} \begin{matrix} b \\ \varepsilon \end{matrix} \begin{matrix} \delta b a \\ 1 \end{matrix} \begin{matrix} b \\ \varepsilon \end{matrix} \begin{matrix} 1 \\ 1 \end{matrix}$

$\left\{ \begin{array}{l} \text{d} \\ a \end{array} \right. \text{b} \text{1} \text{a} \bar{x} \text{c} \frac{\text{b}}{\text{c}} \text{1} \text{1} \text{1} \frac{\text{b}}{\text{c}} \text{1} \text{1} \text{1} \text{a} \frac{\text{a} \bar{x}}{\text{a} \text{a}}$

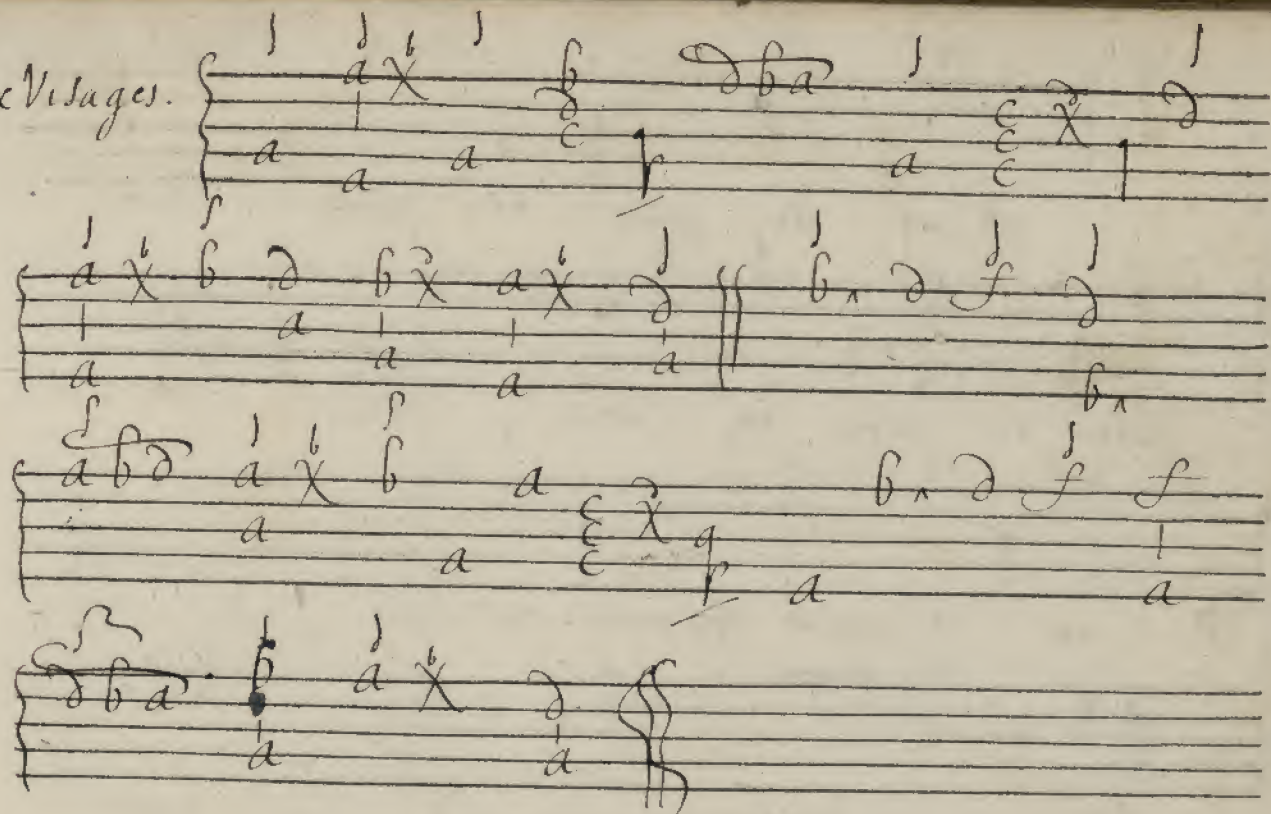
{ a b 1 b² x a b 1 1' 1' }

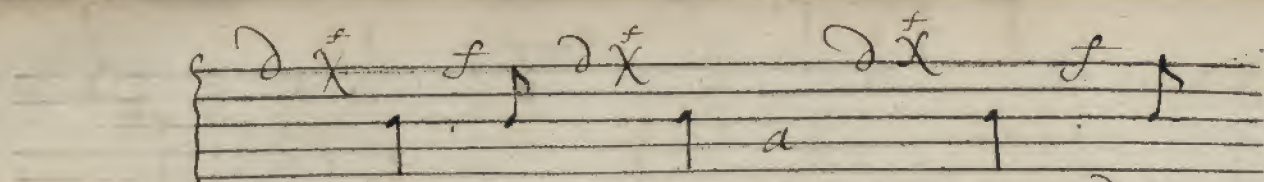
Les Gris
de Lin



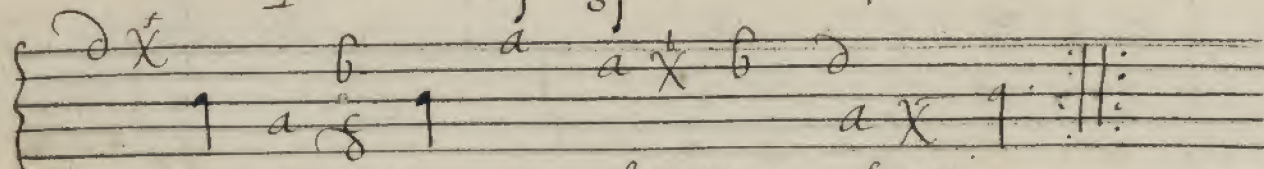
Six Visages.

26

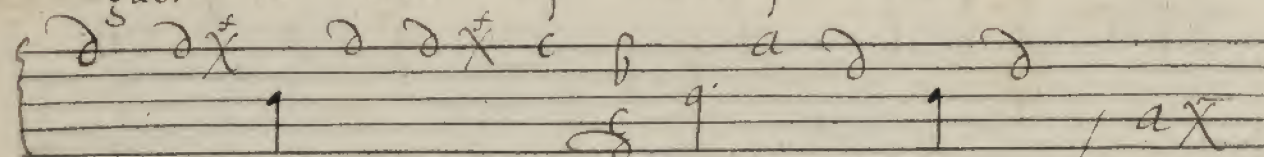




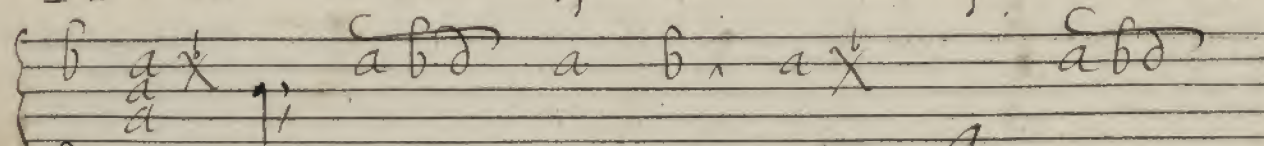
Point de, guer - re point de



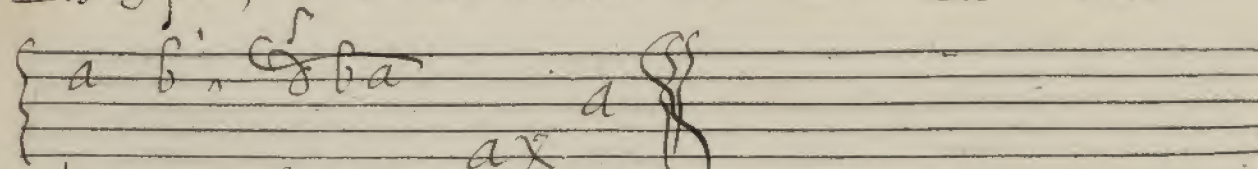
guer - re nous en, somes, saons.



Pa - ris & Saint Germain ont fait, as - ser



Les fous, un bon becmeur La La La vaut



bien un bon frondeur.

Point de guerre
 point de guerre
 Nous en sommes saouls
 Paris & Saint Germain
 On fait assez les fous

Un bon beaucoup Lalala
 vaut bien un bon frondeur.

^{2.}
 On y berne, on y berne
 Le Gouvernement
 Aussi Le Mazarin
 Comme Le Parlement
 un bon beaucoup &c.

Longueville, Longueville

Tu es mal mené
 pour un vieux courtisan
 Tu n'as gueres ruse

Tu apprendras Lalala en auge ton mestier

§

Pauvre primo, pauvre primo

Tu es altrapé

Conti, & Longueville

Sont avec toi plantés

Et te vira Lalala au lieu tant souhaité

4.

Estudie, studie
 primo de Conti

Te vira en r'pos

Tu n'as plus de sous

Et tu pourras Lalala lire Macchiavelli

My dear friend
I have just received
your letter of the 10th
and am very glad to hear
from you. I am well and
hope this finds you the same.
I have not much news to write
at present. I am still in the
same place and doing the same
work. I hope to hear from
you again soon.

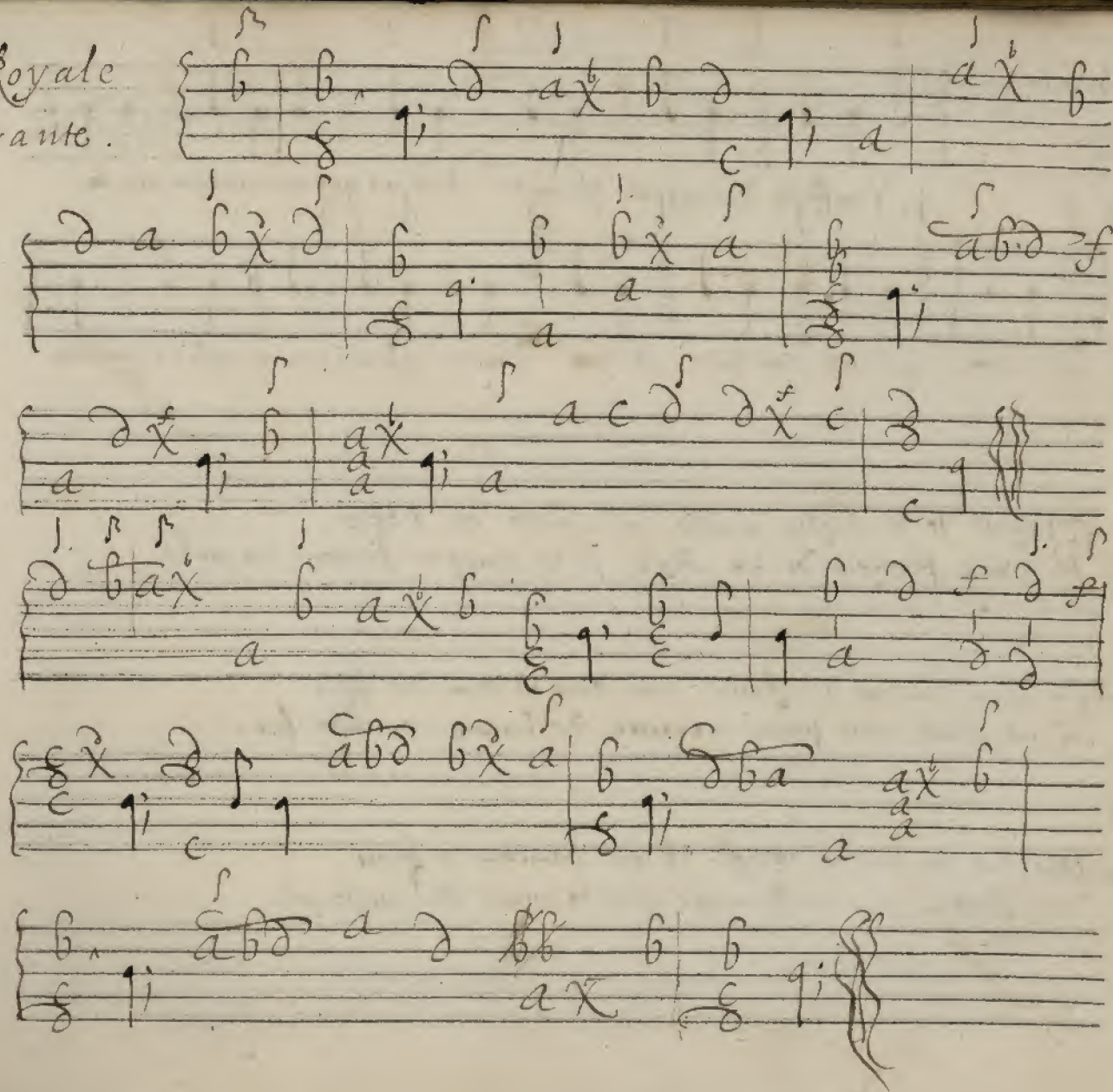
Yours truly,
John Smith

My dear friend
I have just received
your letter of the 10th
and am very glad to hear
from you. I am well and
hope this finds you the same.
I have not much news to write
at present. I am still in the
same place and doing the same
work. I hope to hear from
you again soon.

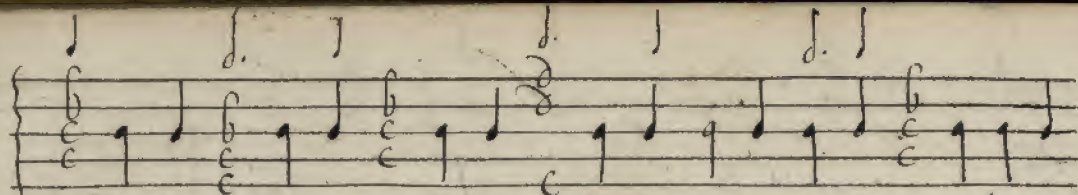
Yours truly,
John Smith

La Royale
Courante.

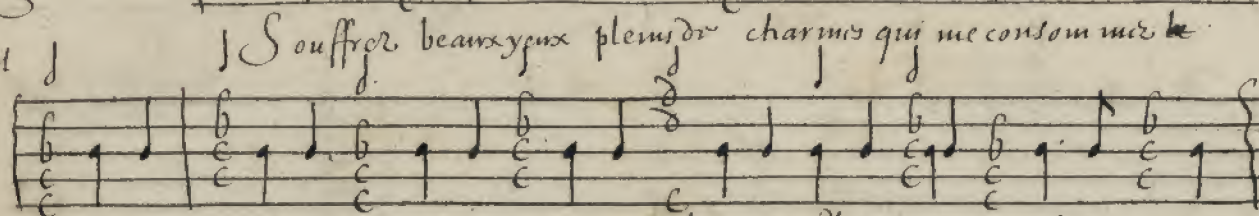
28



Sarabande
Dialogue.



L'Espagnol



Le coeur, que mes soupirs et mes larmes fléchissent votre rigueur.

La
Dame

Espagnol Je te supplie Laisse moi vivre en repos
tes yeux pleurent de la luye et tes soupirs seulent les aïeux.

L'Espagnol
2

Ce front couronné de gloire eût dans la rue des Rois
Quoi n'aurez vous point mémoire de l'aure un autre fois

La Dame.

Oui, j'ai vu votre visage et me souviens à présent
vous sentiez plus le fromage que le mûre et l'autre gris

L'Espagnol

3

Moi qui suam sans les armes
ai triomphé en tous lieux
Invincible en tant d'armes
Je suis vaincu par vos yeux

La Dame Ah pauvre Seigneur bon Caure
C'est plustost le diable
Qui vous fit succé de l'amour
Car votre linge est bien noir

4.

L'Espagnol Quoi pour toute récompense
et prix de mon amitié
Je mourrai sans espérance
Et vous vivrez sans pitié

La Dame Votre Amitié sans seconde
ressemblera au soleil
Qui fait tout le tour du monde
Sans rencontrer son pareil

L'Espagnol

5

La femme qui me possède
donne tout le monde en faloux
bons yeux à qui le faire ode
ne me vaudra que pour vous.

La Dame

A voir votre autheur
qui vous tient au collet
vous a fait venir en France
Sans financer et sans valet

6.

L'Espagnol

Si vous rendiez moins amère
La douleur dont je me plains
L'Espagne qui me renvoie
Vous en battrait les mains.

La Dame

Si vous n'avez qu'un caduc
~~Au~~ ~~faute~~ mal qui vous ~~bien~~ fait mourir
C'est par moi qui le donne
C'est au Roi de vos guerres

8

111
The first thing I did
was to go to the
bank and get some
money. I had to
wait for a long
time, but I was
not in a hurry.
I was just
going to the
bank to get some
money.

The second thing I did
was to go to the
bank and get some
money. I had to
wait for a long
time, but I was
not in a hurry.
I was just
going to the
bank to get some
money.

The third thing I did
was to go to the
bank and get some
money. I had to
wait for a long
time, but I was
not in a hurry.
I was just
going to the
bank to get some
money.

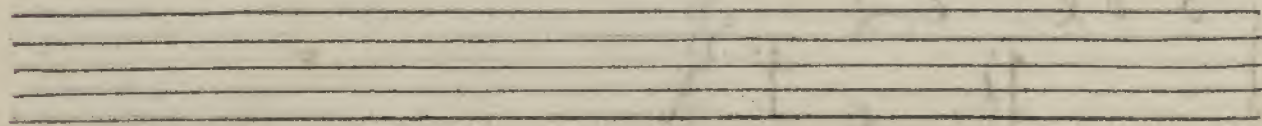
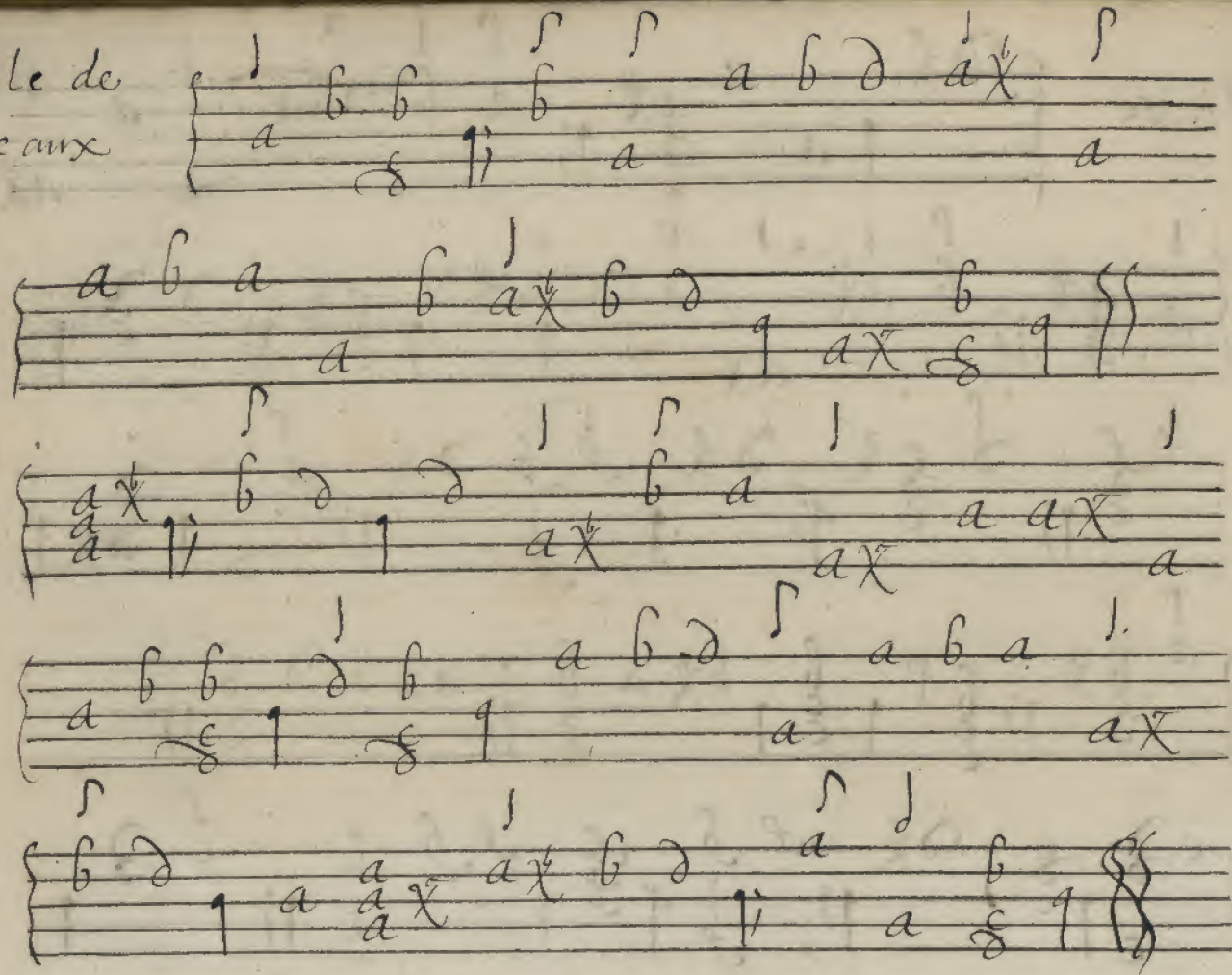
The fourth thing I did
was to go to the
bank and get some
money. I had to
wait for a long
time, but I was
not in a hurry.
I was just
going to the
bank to get some
money.



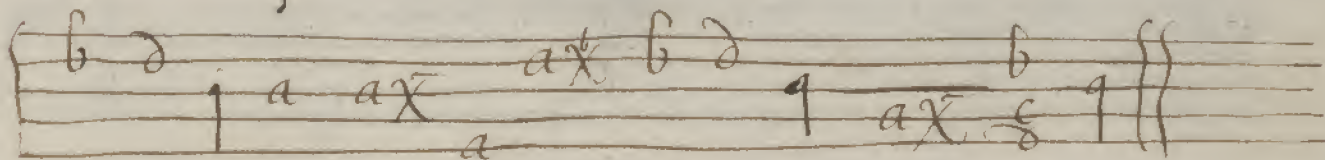
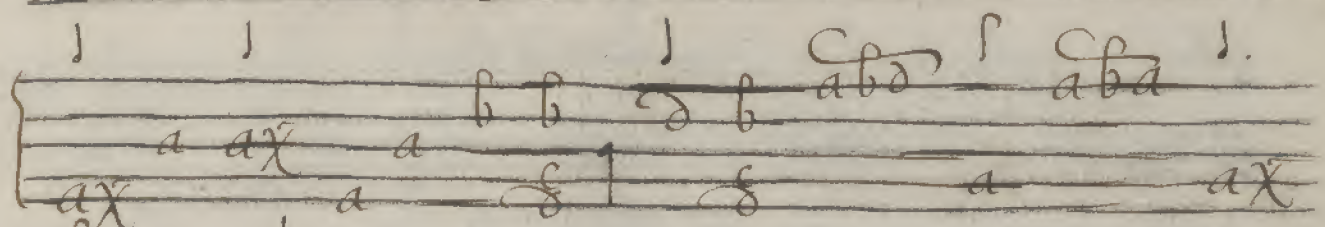
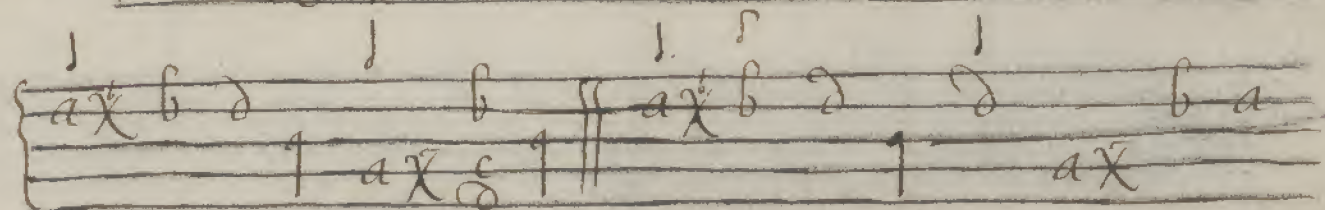
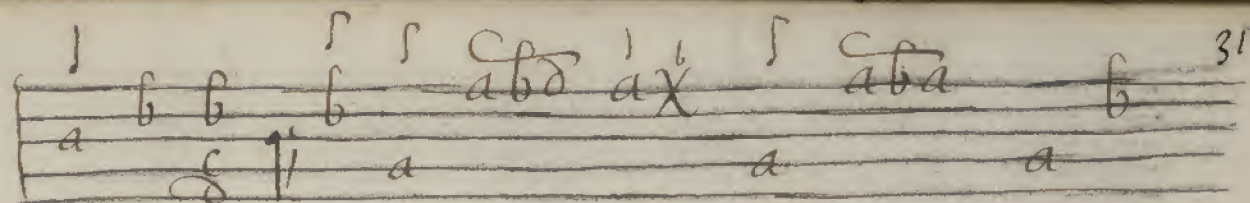
Altusse

The musical score is written on six staves. The notation is a form of shorthand, likely for a lute or similar stringed instrument. It includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The notation is dense, with many notes and rests. The second staff has a 'f' marking. The third staff has a 'f' marking. The fourth staff has a 'f' marking. The fifth staff has a 'f' marking. The sixth staff has a 'f' marking. The score ends with a double bar line and a final note.

Branle de
Bordeaux



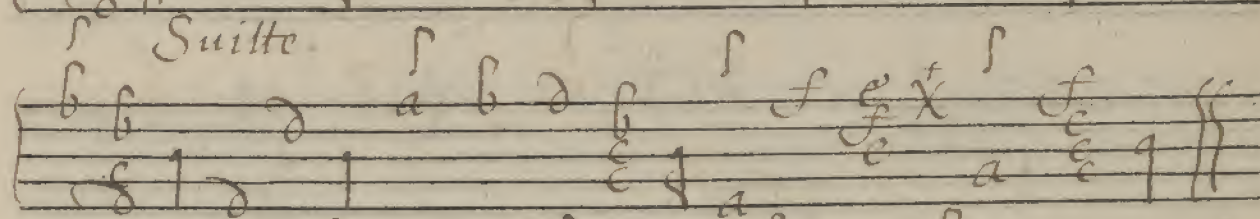
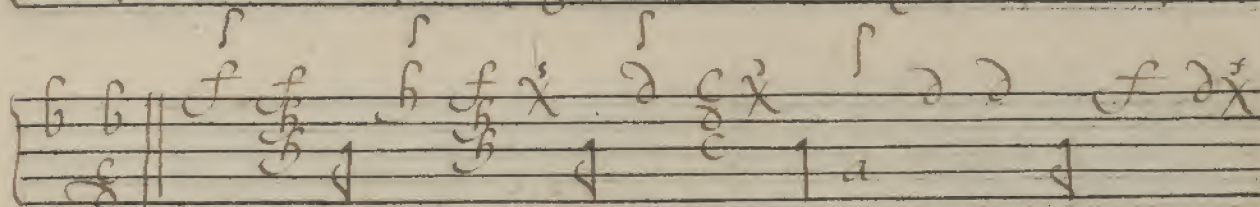
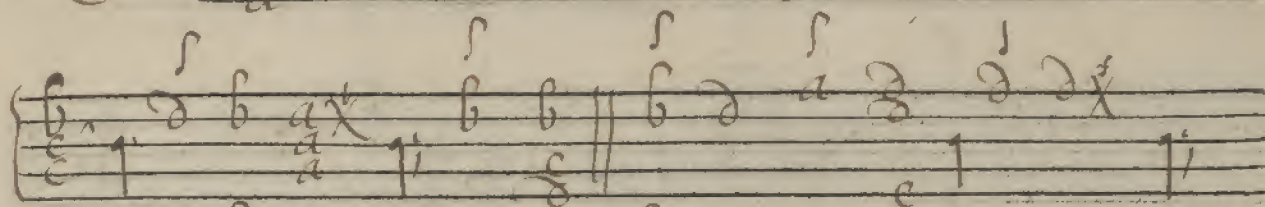
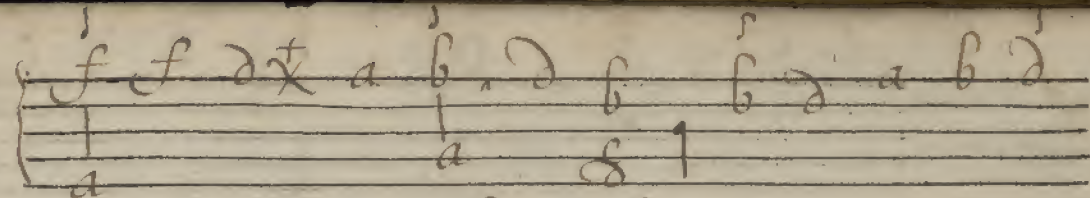
petits saults
de
Bordeaux.



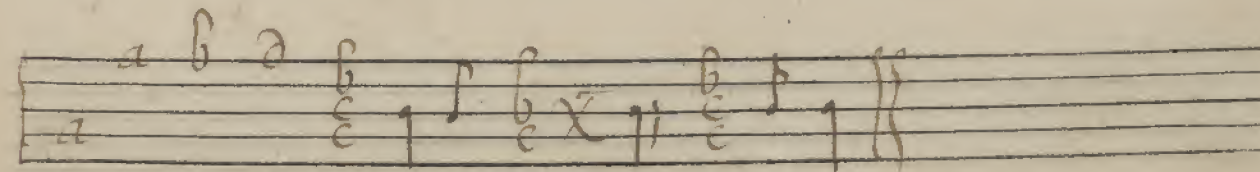
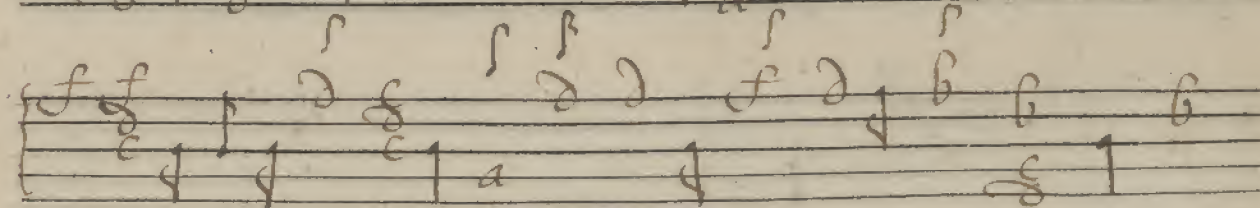
[Faint, illegible handwriting on lined paper, possibly a ledger or account book. The text is too faded to transcribe accurately.]

Branle de
Champagne.

32



Suite



La fronde
Gaucho.

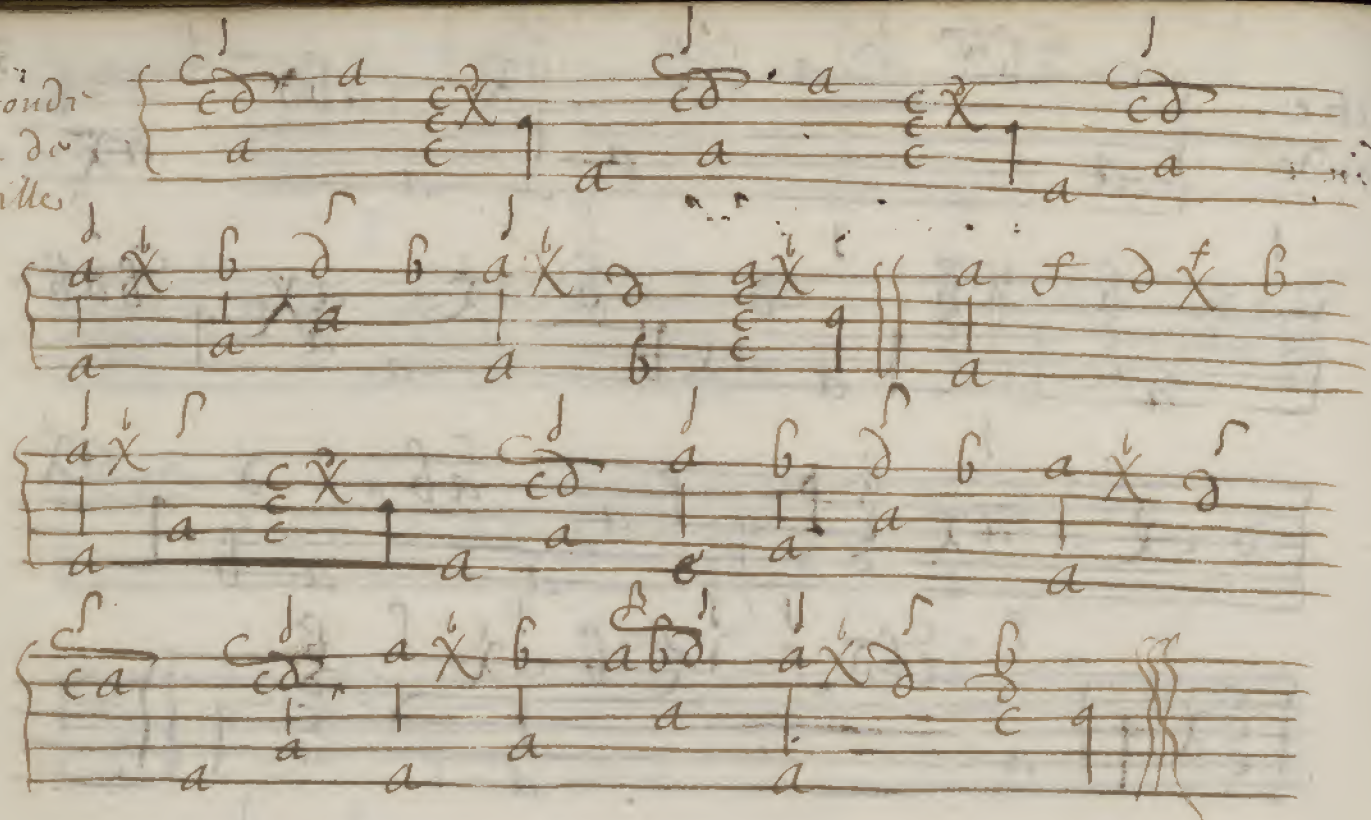
Handwritten musical score for "La fronde Gaucho." The score is written on five staves. The first staff is a grand staff with a treble and bass clef. The second staff is a single treble clef. The third staff is a single bass clef. The fourth staff is a single treble clef. The fifth staff is a single bass clef. The notation includes various musical symbols such as notes, rests, and bar lines. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff begins with a treble clef and a key signature of one flat. The third staff begins with a bass clef and a key signature of one flat. The fourth staff begins with a treble clef and a key signature of one flat. The fifth staff begins with a bass clef and a key signature of one flat. The notation is in a historical style, likely from the 18th or 19th century.

Handwritten musical notation on a five-line staff. The notation includes various notes and rests, with some notes marked with 'a' and 'b'. The staff is numbered 33 on the right side.

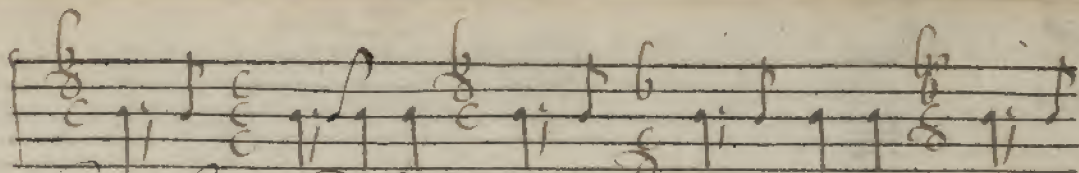
Handwritten musical notation on a single staff. The notation includes various symbols: 'a' with a superscript 'x', 'b' with a superscript 'x', 'c' with a superscript 'x', and 'a' with a superscript 'x'. There are also symbols like 'a' with a subscript 'x', 'a' with a subscript 'x', and 'a' with a subscript 'x'. A double bar line is present in the middle of the staff.

Handwritten musical notation on a five-line staff. The notation includes various symbols such as 'C', 'X', 'q', 'a', and 'b' with accents, and a double bar line. The handwriting is in brown ink on aged paper.

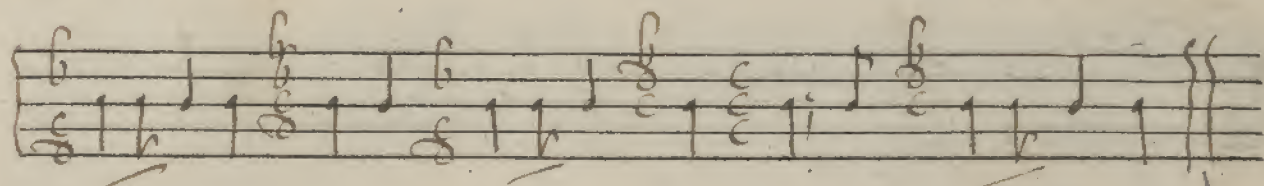
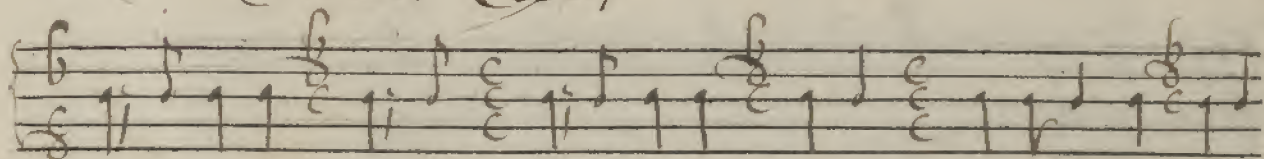
me
3 frondi
van de
ville



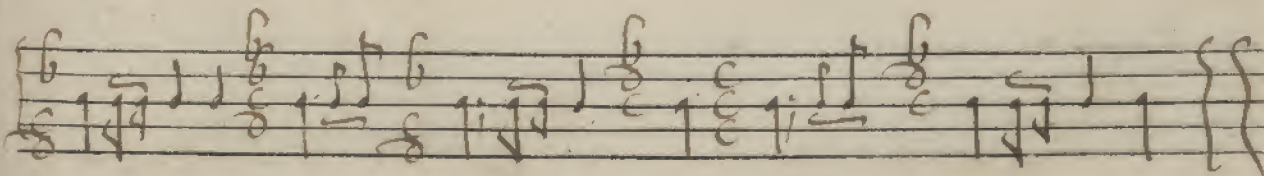
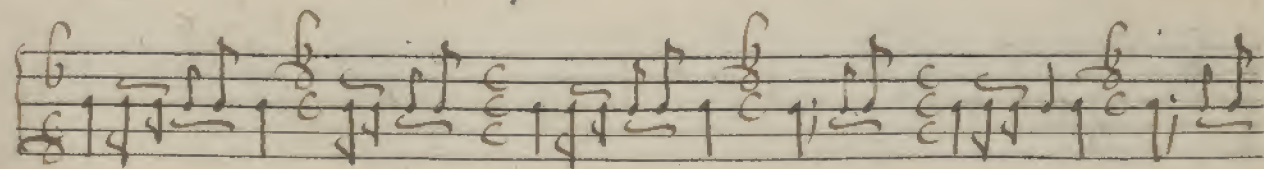
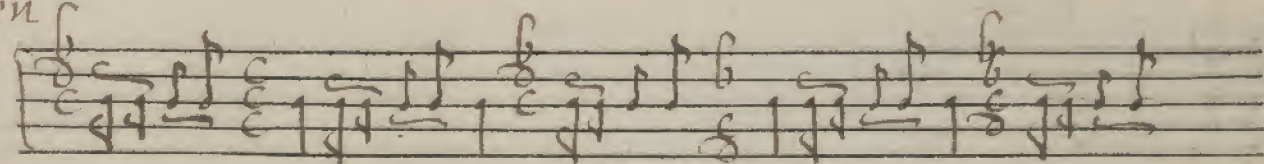
L'espagnolette
Simple



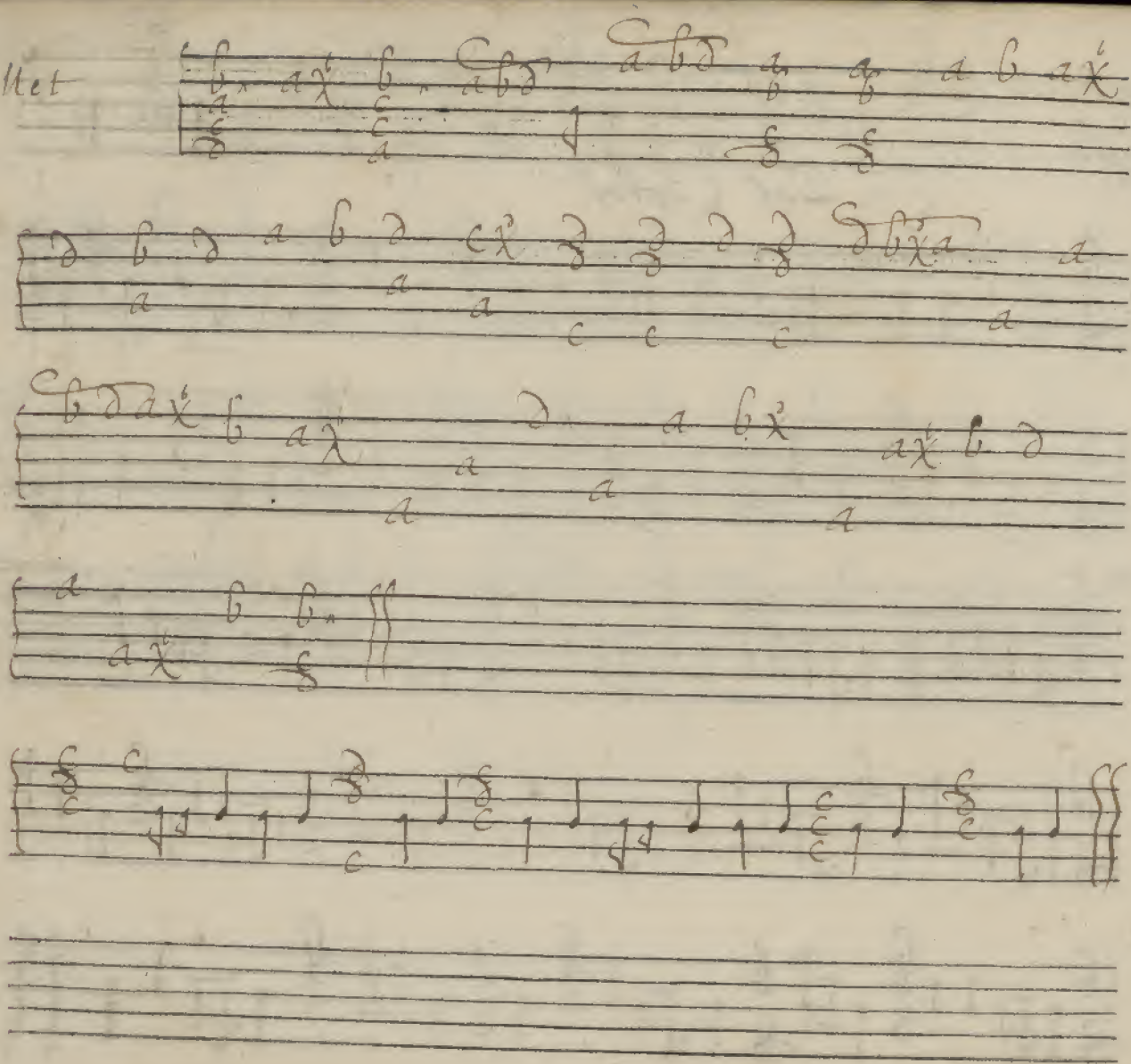
En Los Cielos



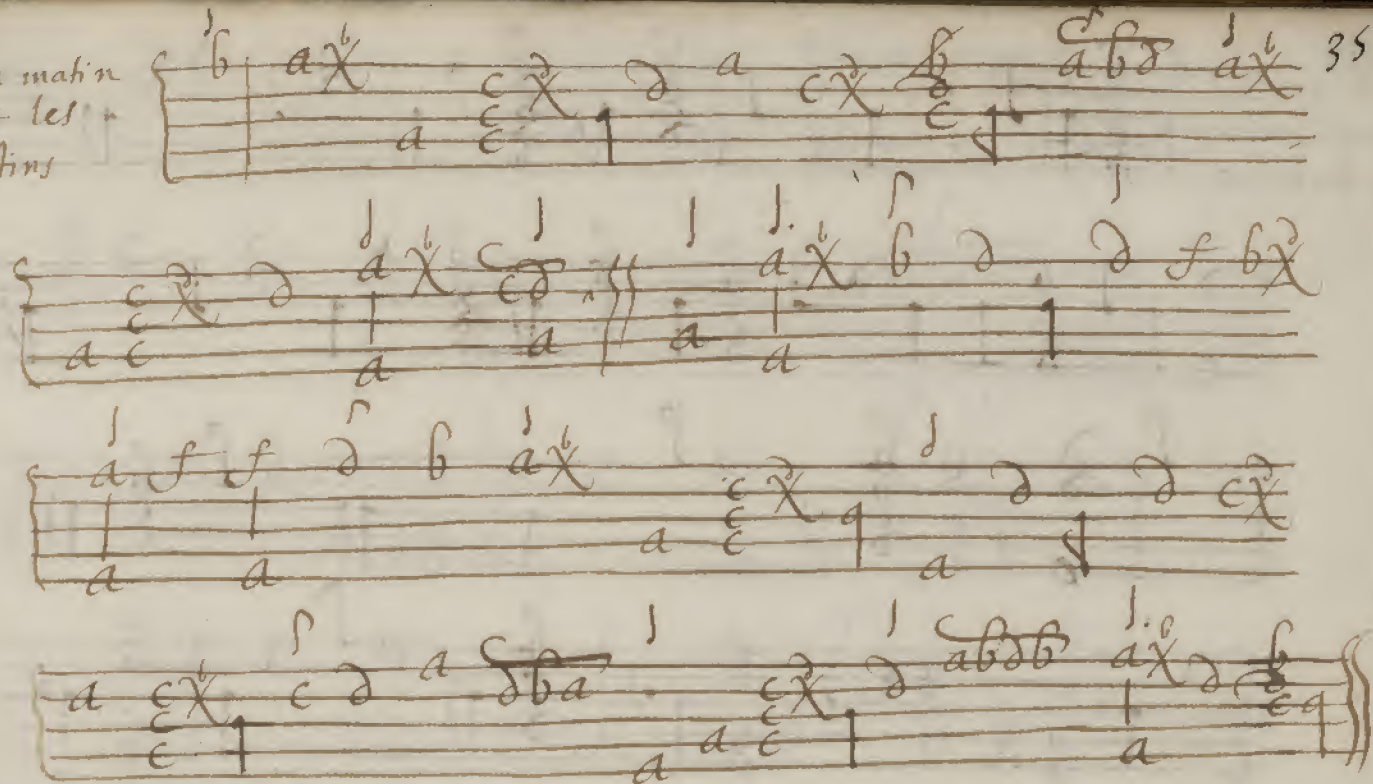
Suitte en
batterie



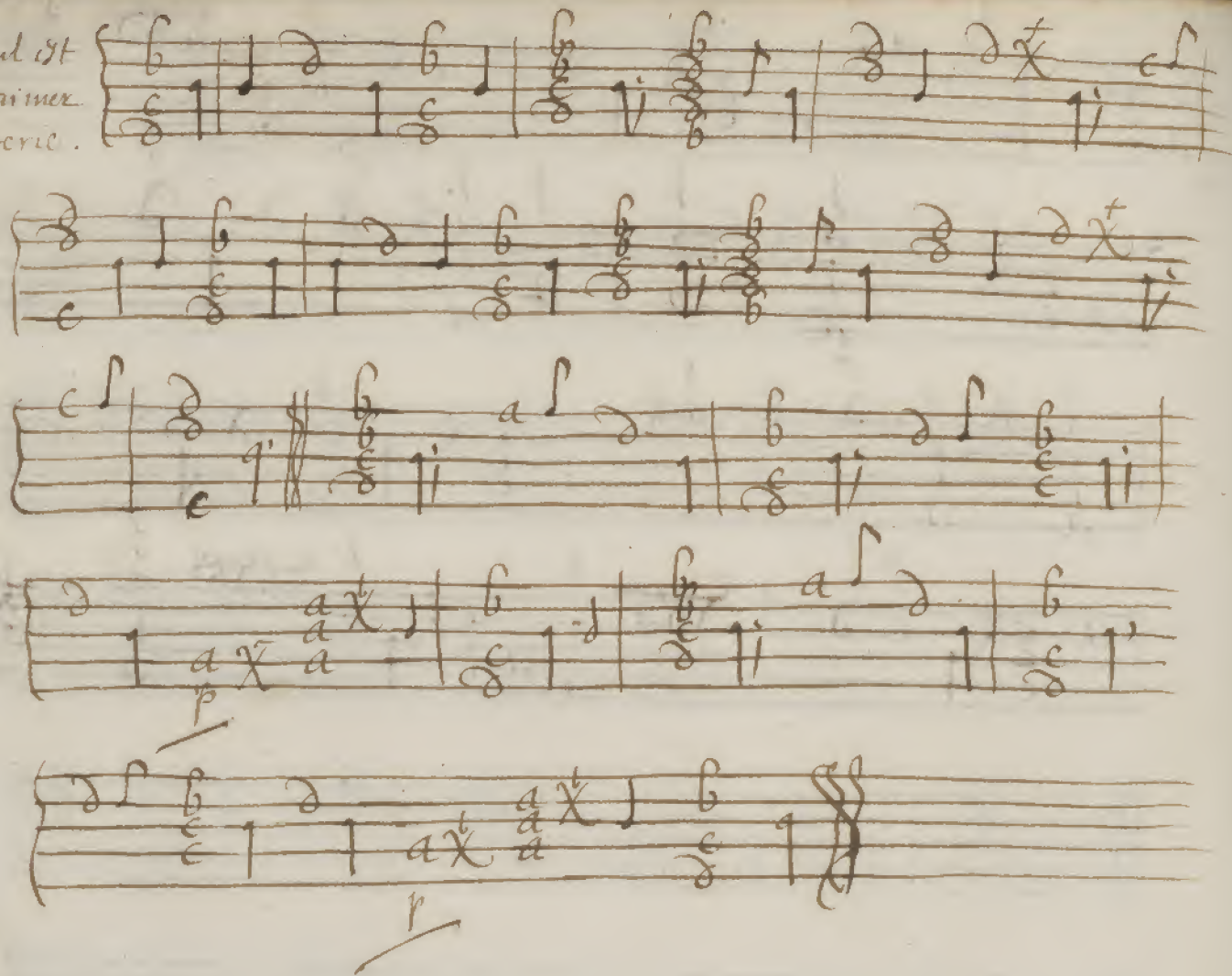
Ballet



demain matin
driant les
Augustins

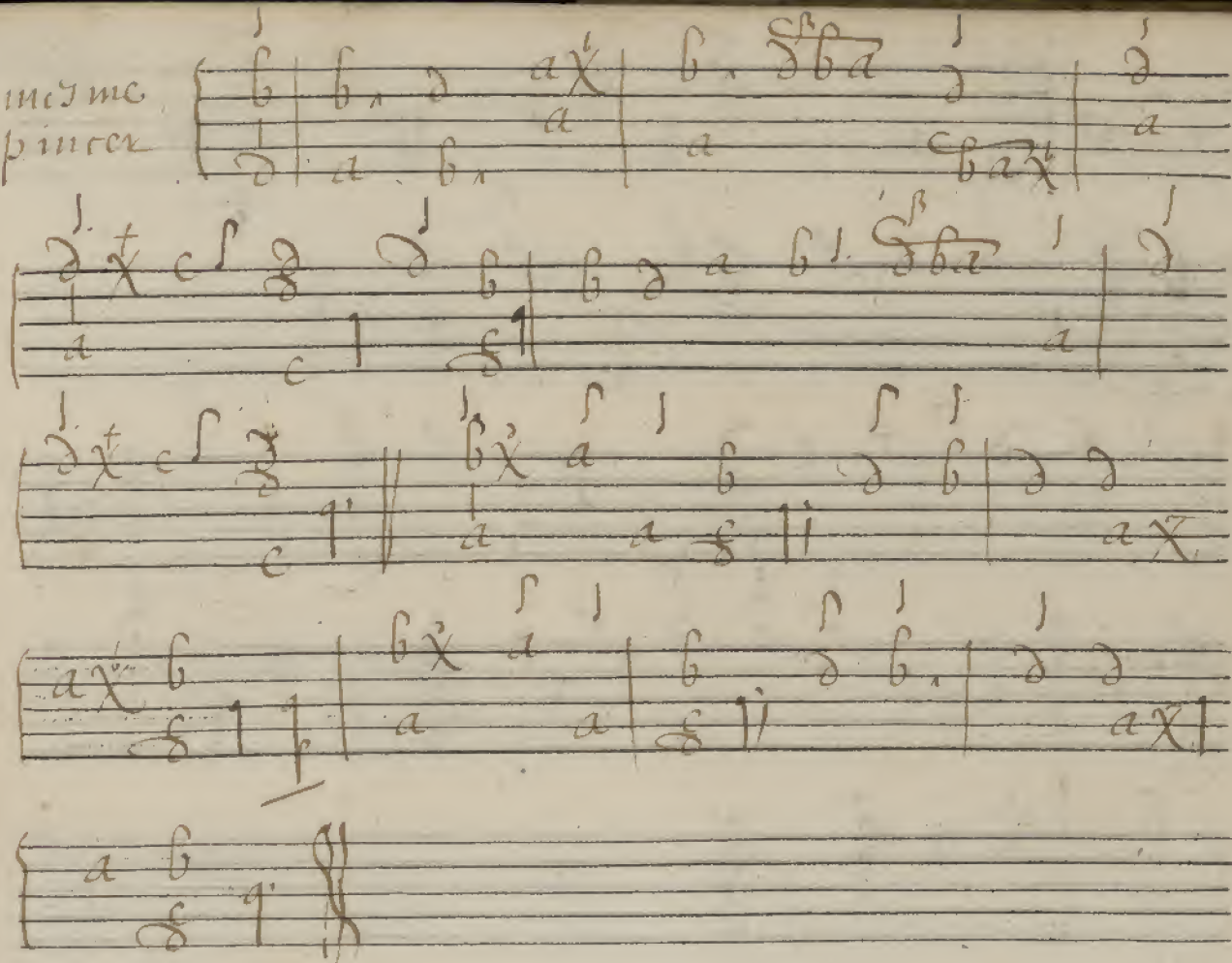


Ah quel est
doux d'aimer
en batterie.



La même
a pincer

36

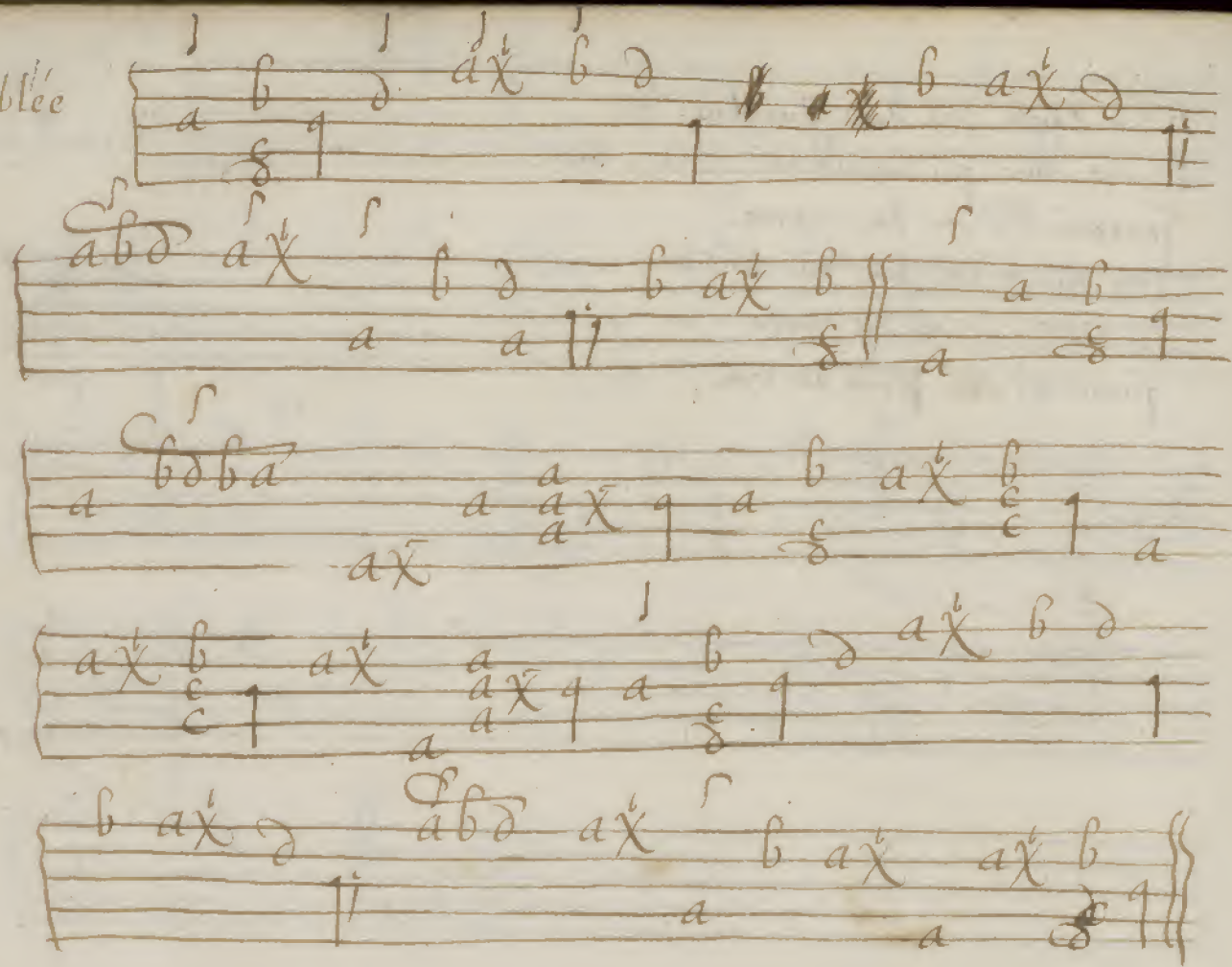


Ala Sainte
Du bien Bacch?

Handwritten musical score for a piece titled "Ala Sainte Du bien Bacch?". The score is written on five staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *a* (accents). The second staff continues the melody with similar notation. The third staff features a treble clef and a key signature of one flat, with notes and rests. The fourth staff continues the melody with notes and rests. The fifth staff concludes the piece with notes and rests. The handwriting is in a cursive style, and the paper shows signs of age and wear.

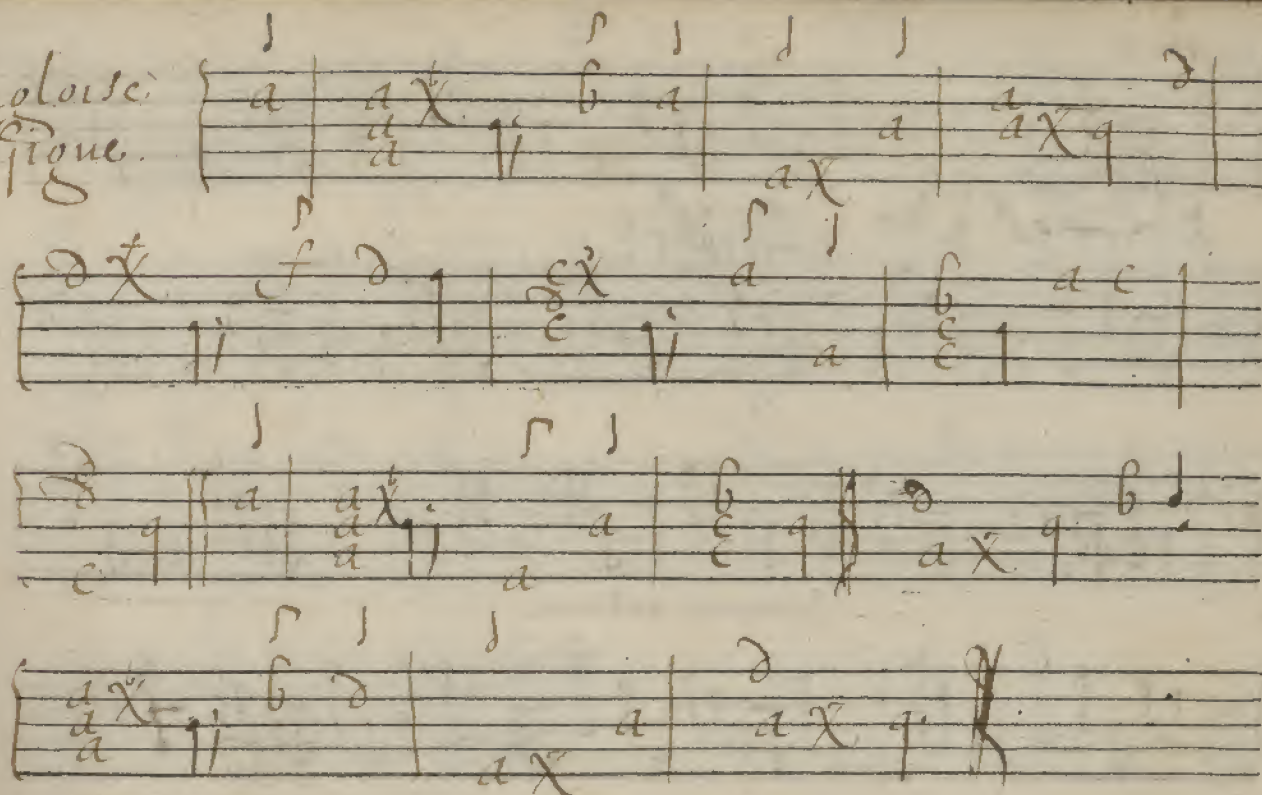
A la sante' du dieu Bacchus. bis
Et de ceux qui monstrent Le cu. bis
J'entends Le cu du verre.
Tin tin relin tin tin tin tin
J'entends Le cu du verre
quand il est plein de vin

Lendiablée

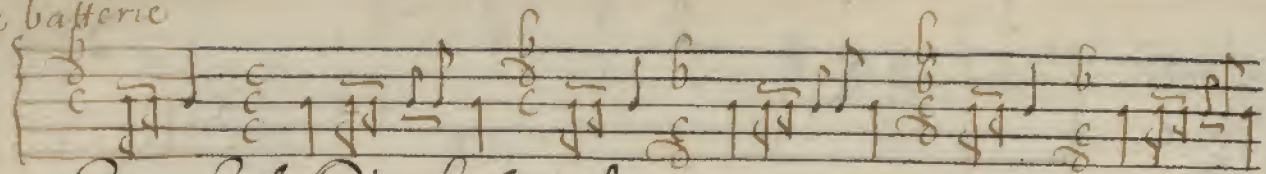


L'Anoloise
ou Gigue.

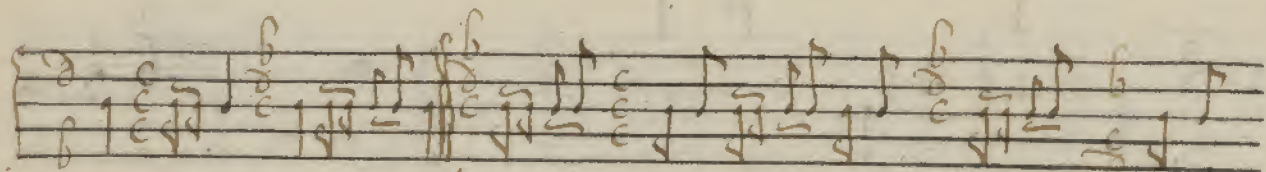
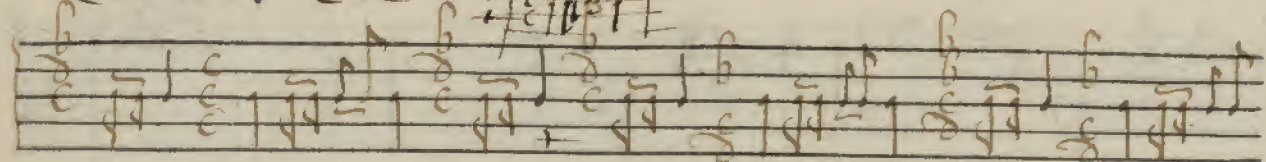
38



Double batterie

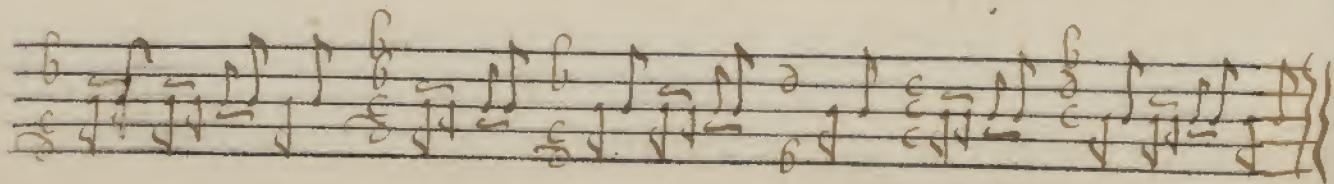
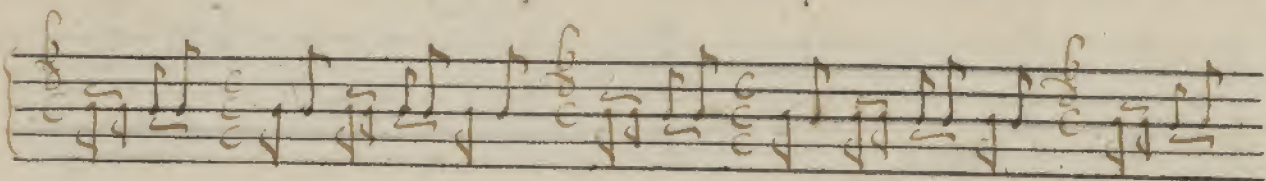
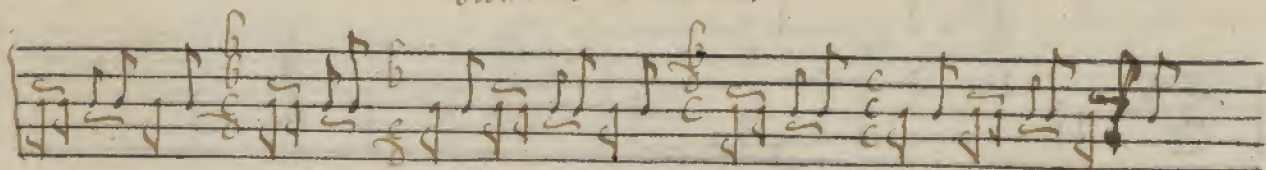


En Lof Die loff



batterie
continue.

batterie continue.



Ballet des
Marmousets

The musical score is written in a historical style, likely 18th or 19th century. It features five systems of staves. The first system consists of two staves. The second and third systems each consist of two staves. The fourth system consists of two staves. The fifth system consists of a single staff. The notation includes various musical symbols such as notes, rests, and clefs. The first staff of the first system begins with a treble clef and a key signature of one flat (B-flat). The notes are mostly eighth and sixteenth notes, with some rests. The second staff of the first system begins with a bass clef and a key signature of one flat. The notes are mostly eighth and sixteenth notes, with some rests. The second system of staves begins with a treble clef and a key signature of one flat. The notes are mostly eighth and sixteenth notes, with some rests. The third staff of the second system begins with a bass clef and a key signature of one flat. The notes are mostly eighth and sixteenth notes, with some rests. The third system of staves begins with a treble clef and a key signature of one flat. The notes are mostly eighth and sixteenth notes, with some rests. The fourth staff of the third system begins with a bass clef and a key signature of one flat. The notes are mostly eighth and sixteenth notes, with some rests. The fourth system of staves begins with a treble clef and a key signature of one flat. The notes are mostly eighth and sixteenth notes, with some rests. The fifth staff of the fourth system begins with a bass clef and a key signature of one flat. The notes are mostly eighth and sixteenth notes, with some rests. The fifth system of staves begins with a treble clef and a key signature of one flat. The notes are mostly eighth and sixteenth notes, with some rests.

A handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and bar lines. The first staff begins with a treble clef and a key signature of one flat. The second staff contains a double bar line and some additional notation. The third staff features a series of notes, some with accidentals. The fourth and fifth staves continue the musical notation with various note values and rests.

streamer

Faint handwritten musical notation on two staves, likely a continuation of the piece or a related sketch. The notation is less distinct than the main score above.

Faint handwritten musical notation on two staves, continuing the sketch or providing an alternative version of the music.

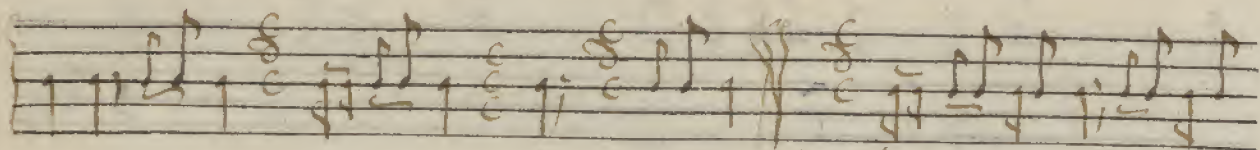
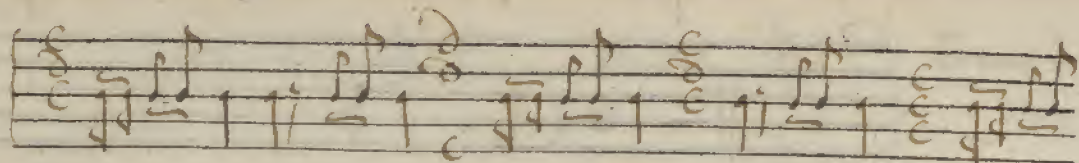
Faint handwritten musical notation on two staves, the final section of the page's sketches.

Le pain chaland
Courante.

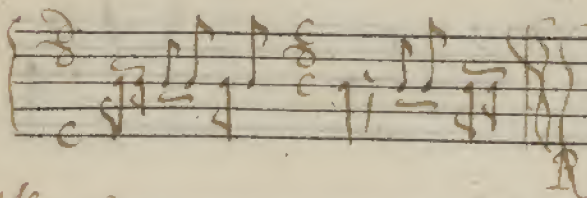
Handwritten musical score for "Le pain chaland" in C major, 3/4 time. The score consists of five systems of two staves each. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The first system is marked with a treble clef and a common time signature. The second system is marked with a treble clef and a common time signature. The third system is marked with a treble clef and a common time signature. The fourth system is marked with a treble clef and a common time signature. The fifth system is marked with a treble clef and a common time signature. The score concludes with a double bar line and a repeat sign.

B. Ste Gen. Paris.

Sarabande



Double

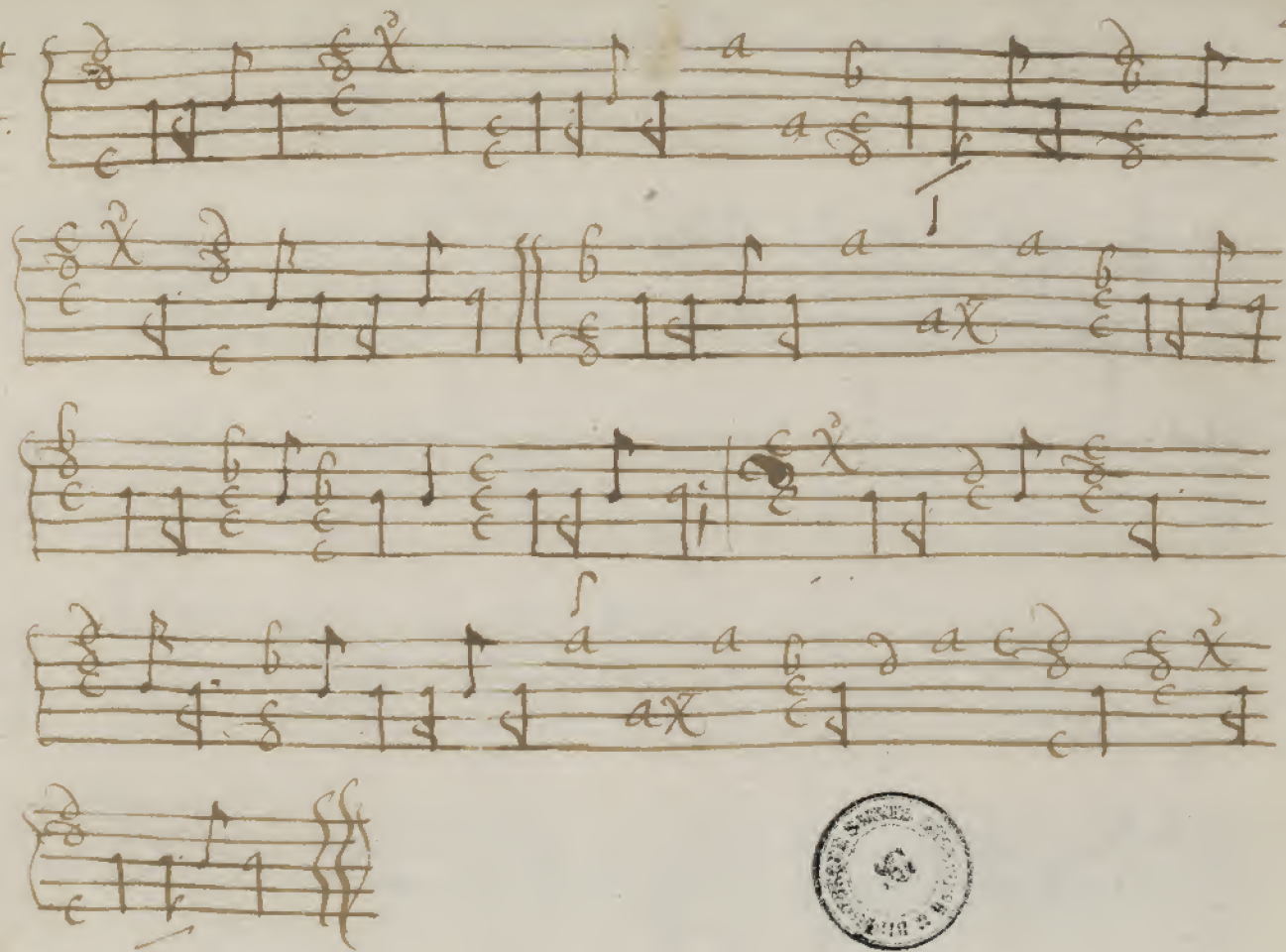


Reprise



Ballet
du
Gr. dur.

41



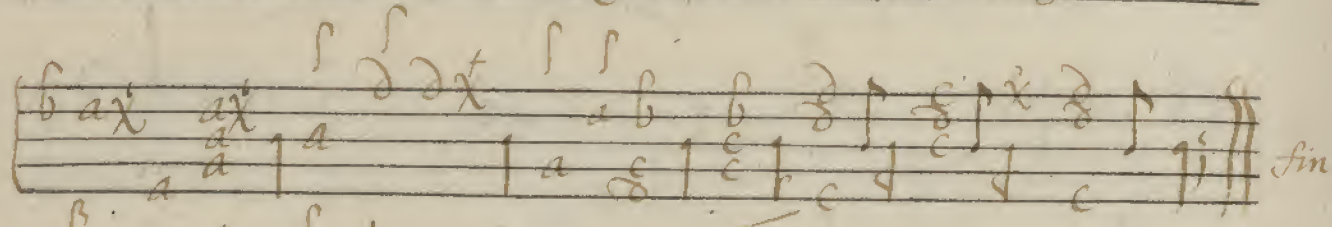
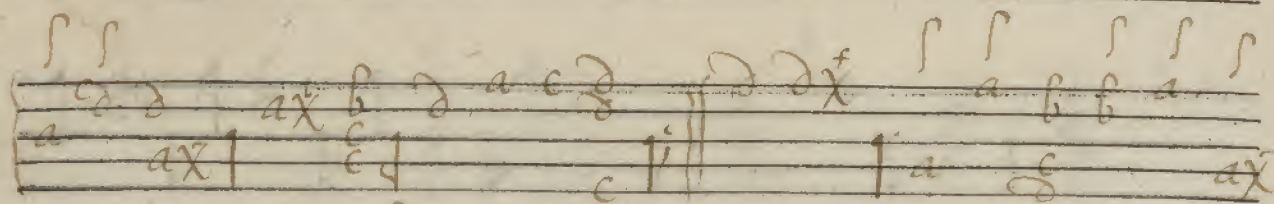
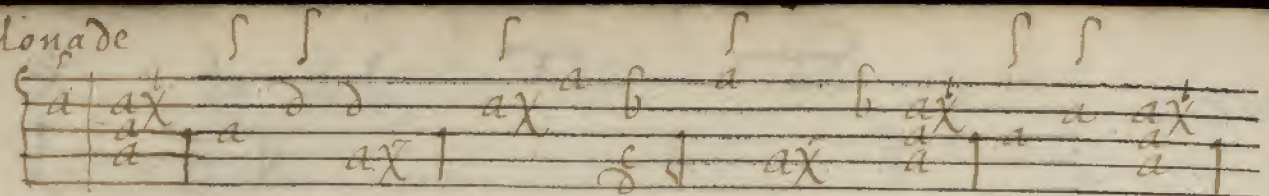


Allemande.

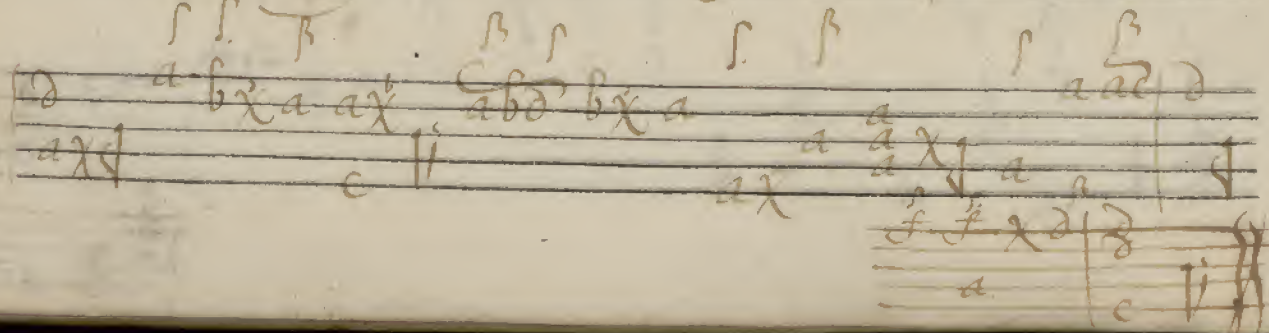
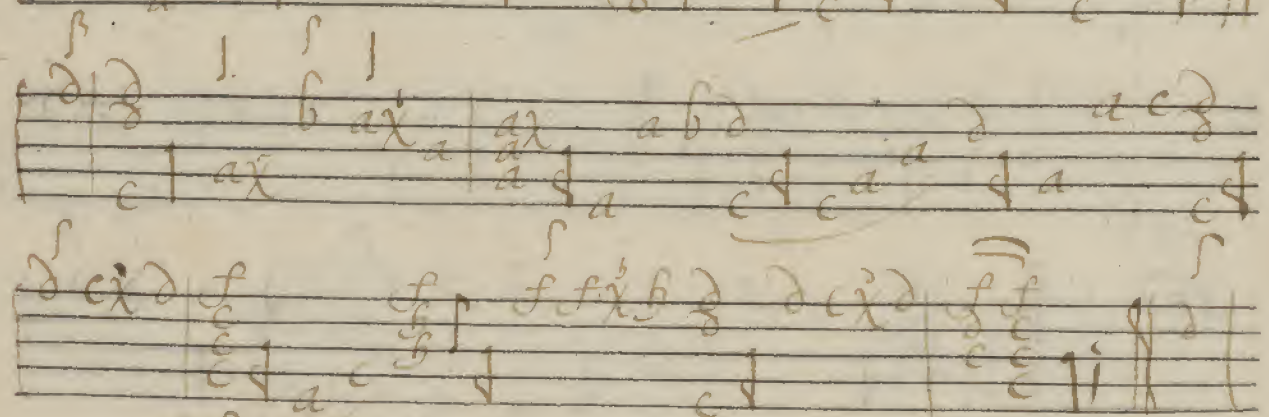
42

The musical score is written in a historical style, likely from the 18th or 19th century. It consists of six systems of two staves each. The notation includes various note values, rests, and dynamic markings. The first system includes a treble and bass staff with a key signature of one flat and a common time signature. The subsequent systems continue the melody and accompaniment with various musical notations including slurs, ties, and repeat signs.

pantalonade

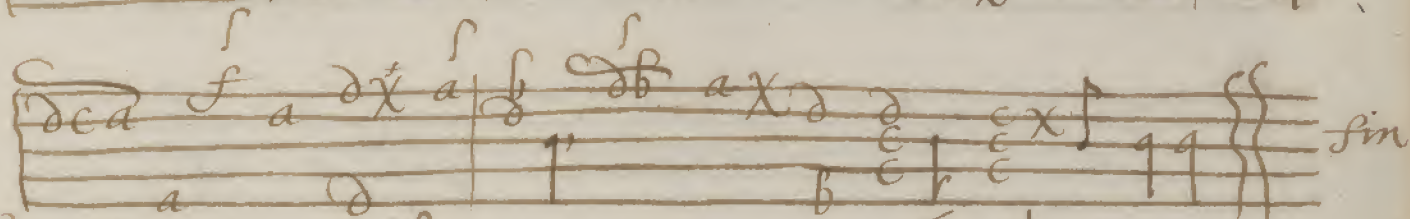
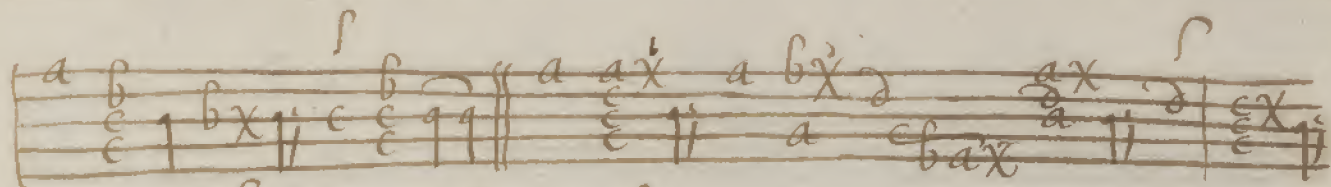
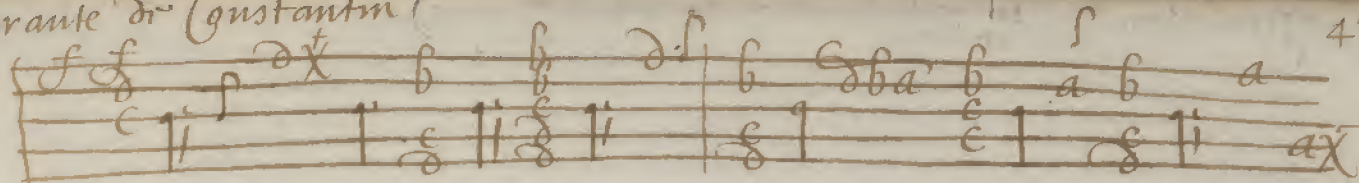


Ballet

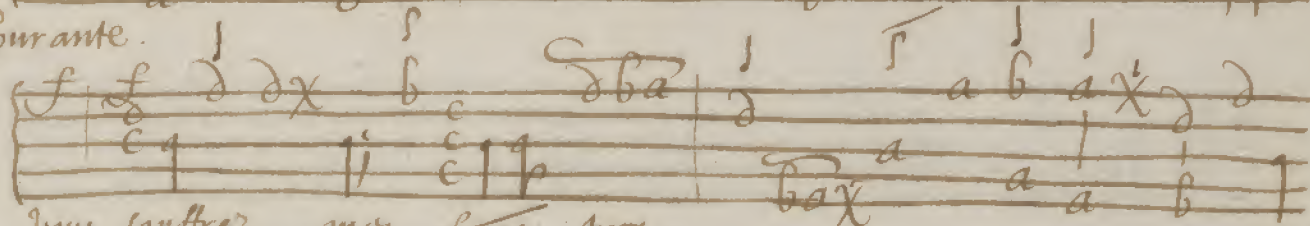


Courante de Constantin

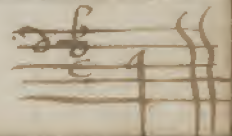
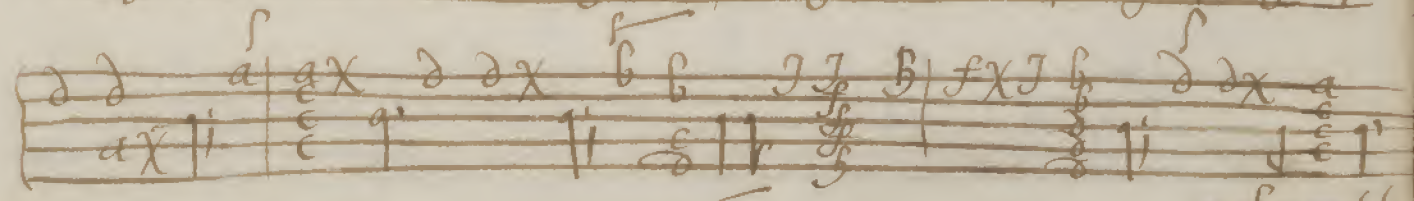
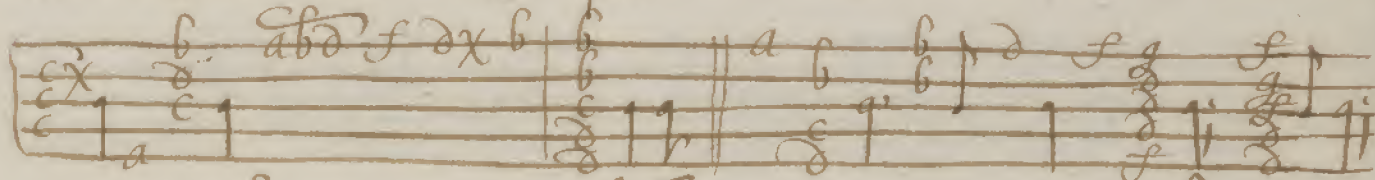
43



Autre Courante.



vous souffrez mes sous pms.



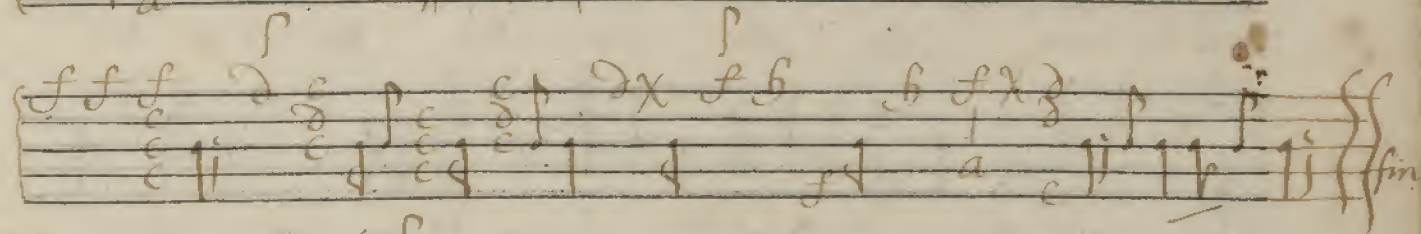
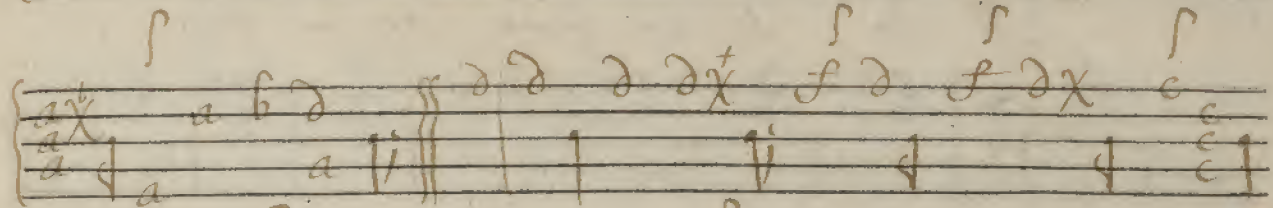
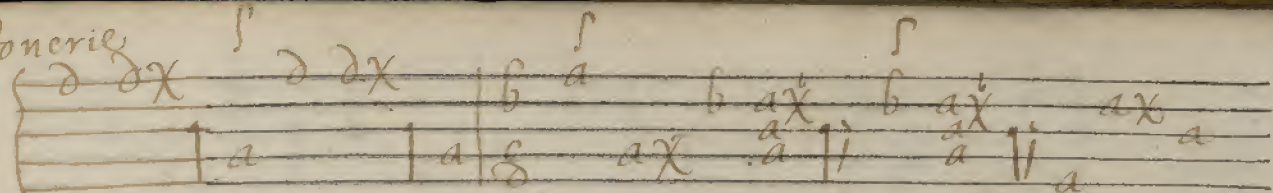
Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and clefs. The notation is in a historical style, possibly 18th or 19th century. The page is numbered 42 in the top left corner.

42

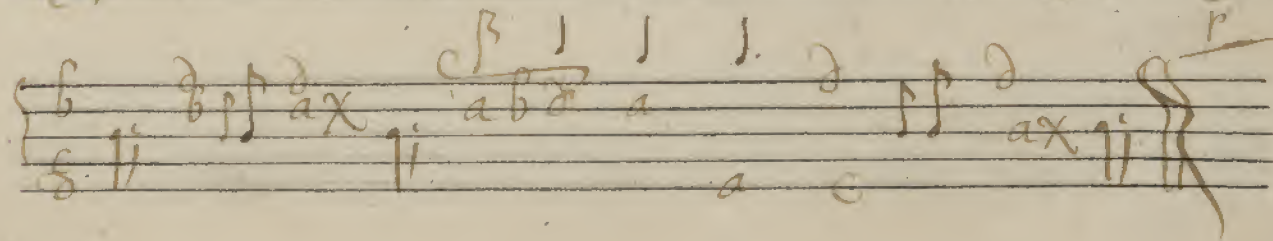
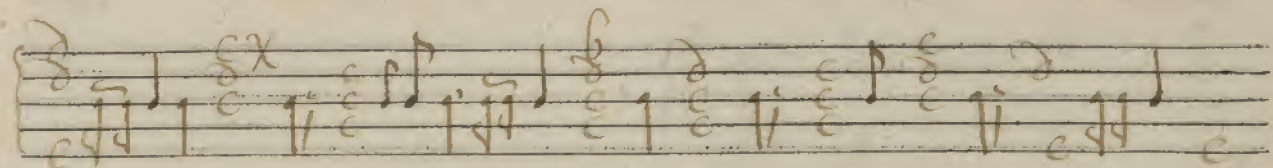
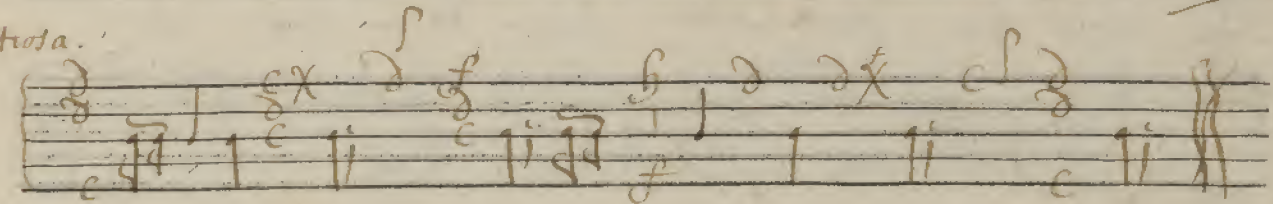
The musical score consists of approximately 10 staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and clefs (treble and bass). The handwriting is in a cursive style, typical of the period. The paper is aged and shows some discoloration and wear along the edges.

Boufonerie

44



La Grattosa.



Benedicite

Que le Sei — gneur dai — gne.

be — nire de Sa dex — tre puis — san — te

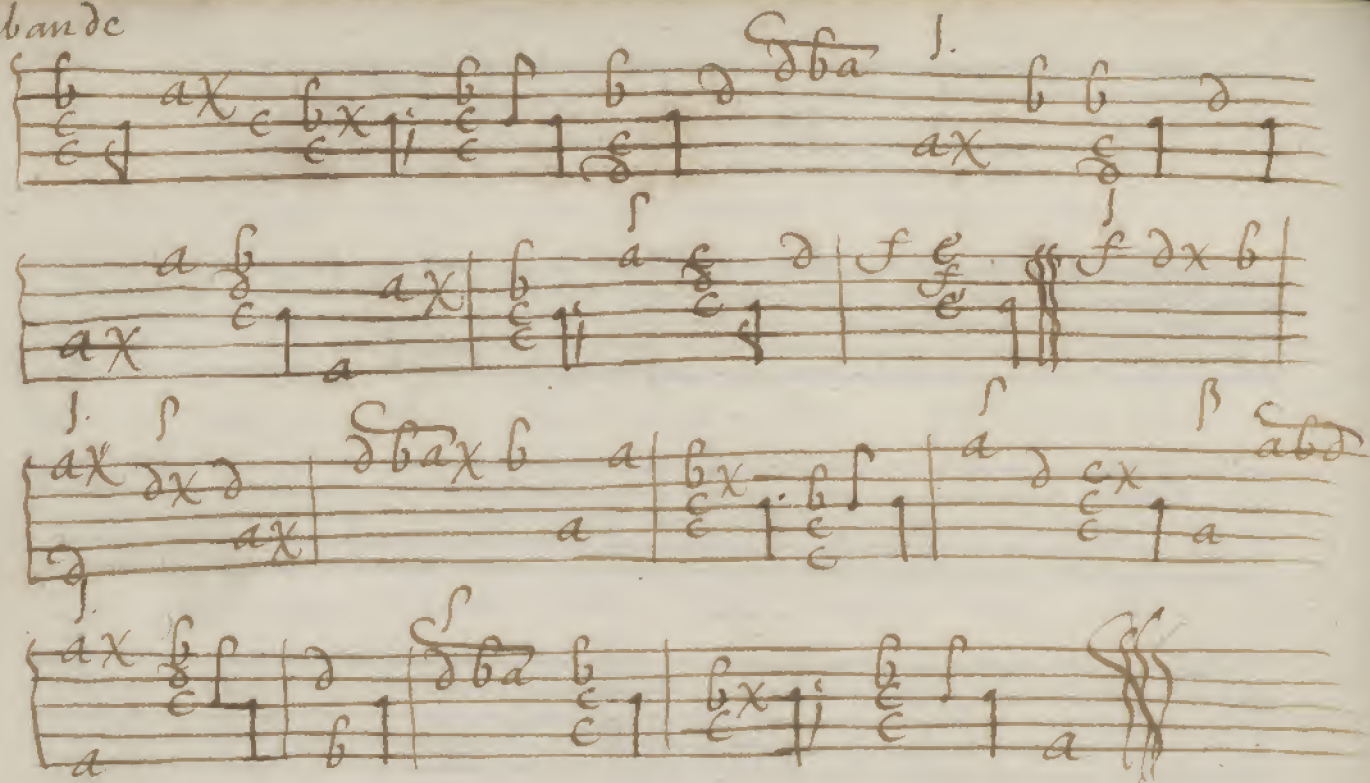
Les biens que pour nous Sous — te — nire, Sa

bon — te nous pre — sen — te Sa bon — te nous

pre — sen — te.



Sarabande



Allemande

bis

The musical score is written on six systems of two staves each. The notation includes various note values, rests, and bar lines. Above the staves, there are numerous letters (a, b, c, d, e, f, g, x) and symbols (r, s, p, q) indicating fingerings, breaths, or other performance instructions. The first system begins with a treble clef and a key signature of one flat. The notation is dense and characteristic of 17th or 18th-century manuscript notation.

Requiem
au marais.

Handwritten musical score for 'Requiem au marais.' The score is written on six staves. The first staff contains a series of notes and rests, with some notes marked with a 'f' (forte). The second staff continues the melody. The third staff features a more complex rhythmic pattern with many eighth and sixteenth notes. The fourth staff has a similar pattern to the third. The fifth staff shows a change in the melody. The sixth staff concludes the piece with a double bar line and the word 'fin' written to the right.

Lesade la Ginguete

Handwritten musical score for 'Lesade la Ginguete.' The score is written on three staves. The first staff contains a series of notes and rests, with some notes marked with a 'f' (forte). The second staff continues the melody. The third staff features a more complex rhythmic pattern with many eighth and sixteenth notes. The fourth staff has a similar pattern to the third. The fifth staff shows a change in the melody. The sixth staff concludes the piece with a double bar line and the word 'fin' written to the right.

Handwritten musical score on six staves. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The lyrics are written below the staves in French. The first staff has a treble clef and a key signature of one flat. The subsequent staves have a common time signature 'C'. The lyrics are: "Ce fut par un jour de pas que", "Je m'en a", "a x p a", "a x a a", "a x a a", "a x a a". The score ends with a double bar line and repeat signs on the bottom staff.

Ce fut par un jour de pas que
Je m'en a
a x p a
a x a a
a x a a
a x a a

Alcidon tenoit ce langage
Et la belle qui l'entendit
Le defendit
Et d'un air amoureux luy dit
Je ne fu jamais volage
Et l'Amant
qui m'accuse Injustement
Est ayme' Constaement

8

Vous scauez chanter comme il laire
faire de la prose Et des vers
Aoucher des airs
avec mil Instruments diuers
Cest plus qu'il n'est necessaire
pour charmer
mais pouvoit-on s'Informen
si vous scauez aymen

8

Mate-lotte

22
49

—au 3^e Jour pres de Ce Prinaft ge

Al cidon Ce s ber gens si beau

au Bruif de Leau , chantoit de l'us a son

schaltu meau / faut Il sber gere h. B

1. Solo — ge qu'on! Amant qui Co A

— *gnoigt* for change ment A *dyne* *sz* (onstament

f *o* *x* *f* *a* *b* *x* *a*
a *a* *x* *f*
J'ayme fort Dora — Elle, n'hi
b *a* *a* *x* *b* *a* *x* *b*
f *a* *a* *x* *b* *a* *x* *b*
Lis Mayme l'est adorable Sphili
b *a* *b* *b* *b* *b* *b* *b*
f *a* *x* *f* *f* *f* *f* *f*
Elle a le teint blanc Comme Lis
b *a* *b* *a* *x* *a* *a* *x*
f *a* *a* *x* *a* *a* *x* *a*
rien ne me l'plait tant qu'elle
b *a* *a* *x* *f* *f* *f* *f*
L'en Ja mais el le ne
a *b* *x* *b* *a* *a* *x* *a*
f *a* *a* *x* *a* *a* *x* *a*
de de haut Je dois qu'elle

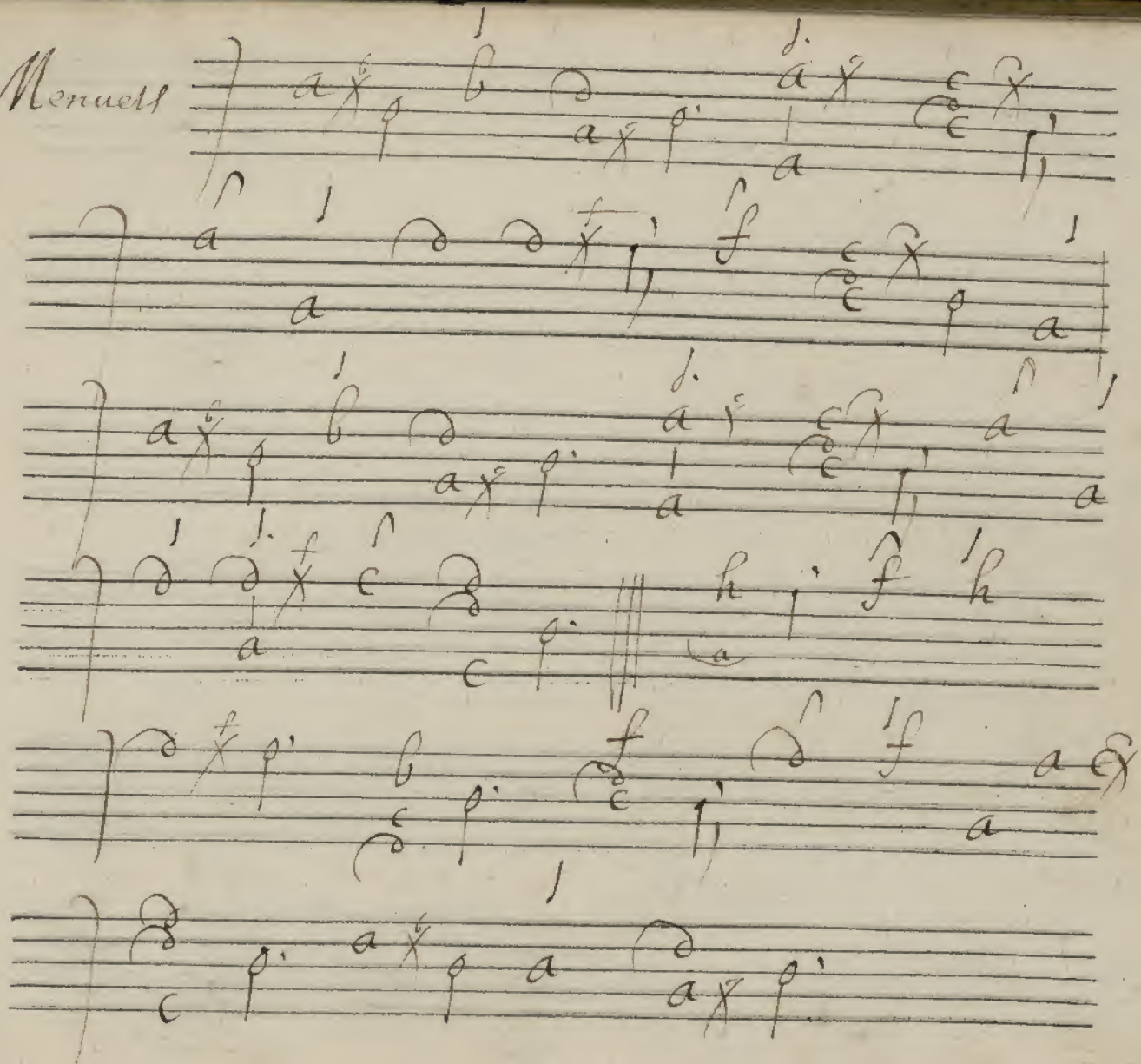
51

le, forte a haut a gu'is
pla ce, Comme Il
faut, Les, Deux de Vene
a b a y b p
belle

[Faint, illegible handwriting on lined paper, possibly bleed-through from the reverse side. The text is mirrored and difficult to decipher.]

Ménuel

51

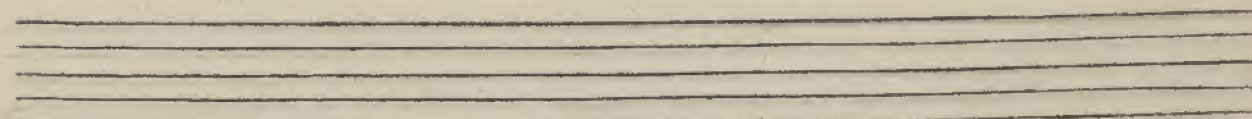
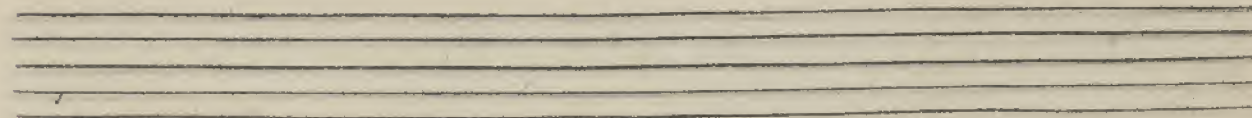
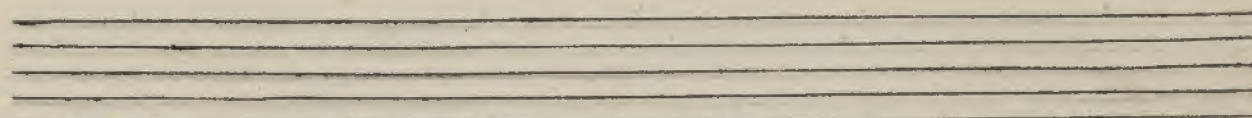
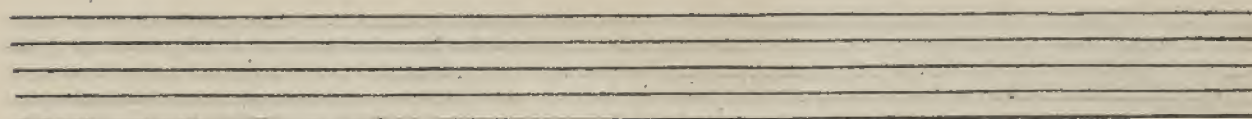
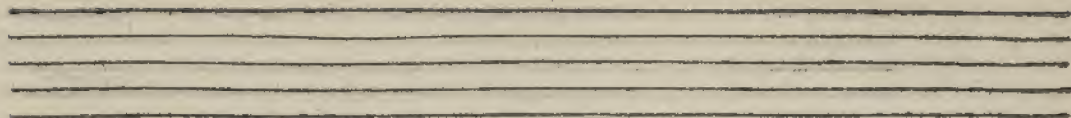


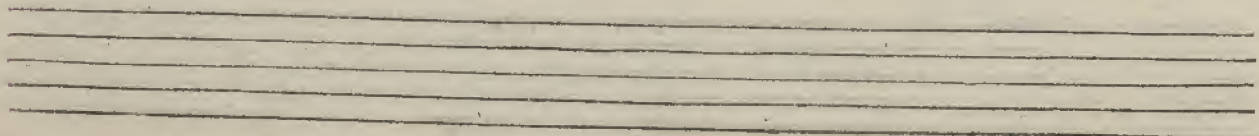
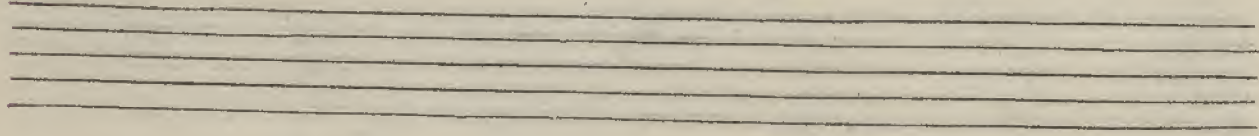
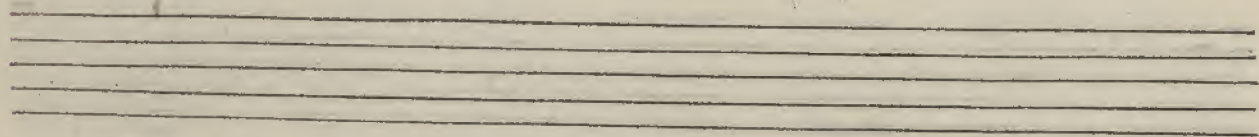
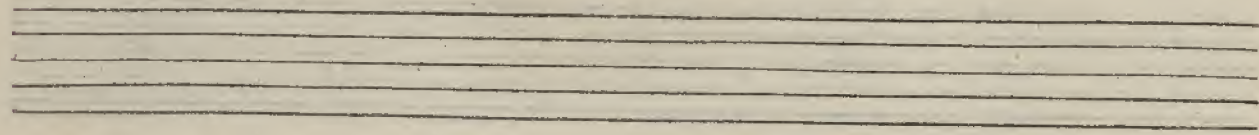
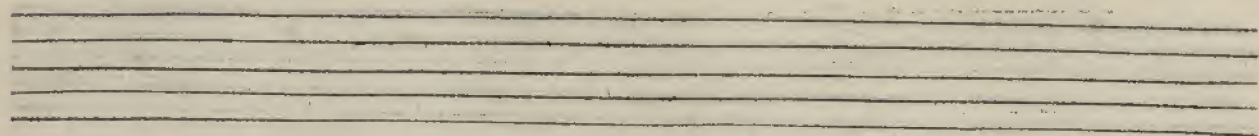
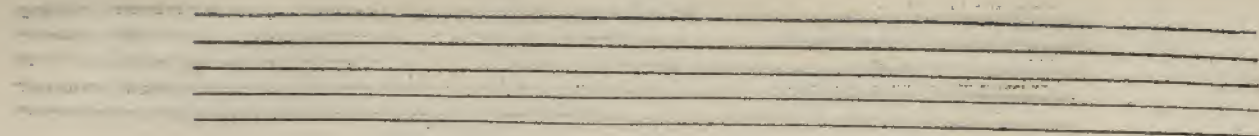
Ménuel

52

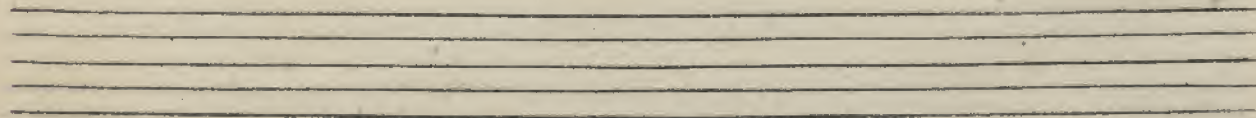
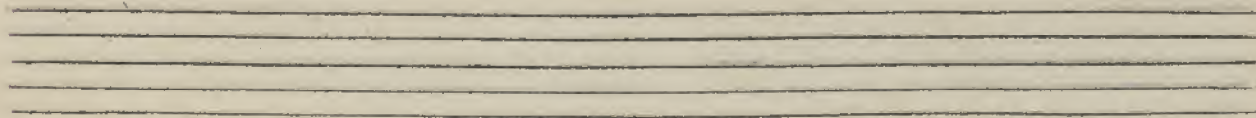
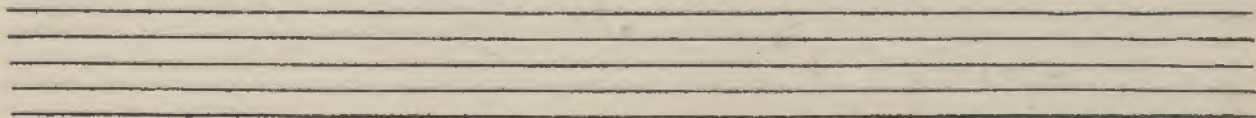
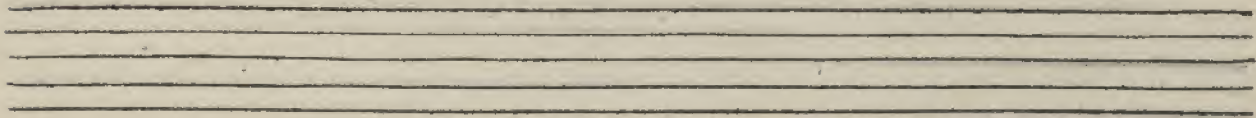
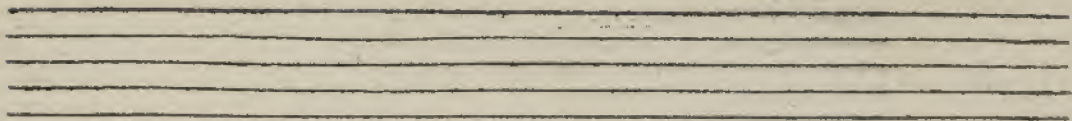
Ep *ay mant* *peut* *on*
Acop *ay-maj-ble* *Clit* *me-ne*
En *lay* *pay mant* *peut* *on* *De qui*
ser *son* *toument* *bol* *te Ame*
j'ai *ne* *Qui* *souh* *L'Amoureuse*
pei-ne *bol* *te Ame* *j'ai* *ne*

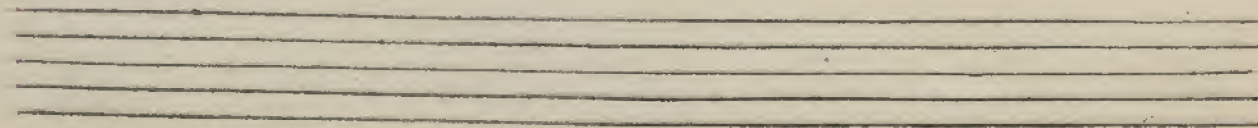
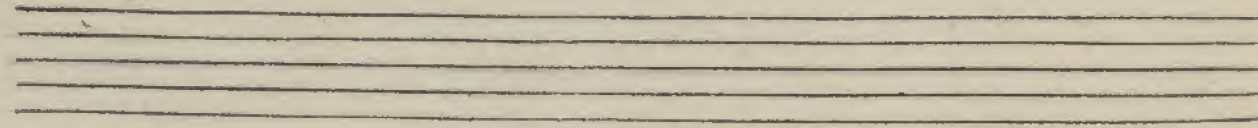
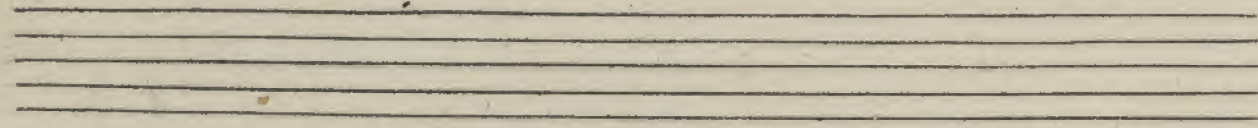
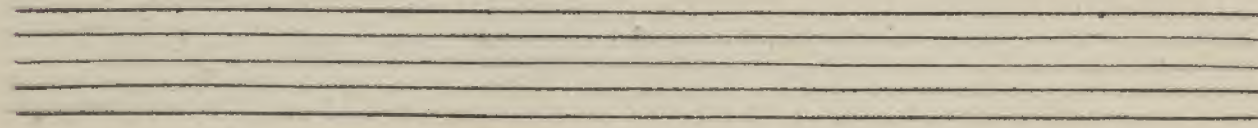
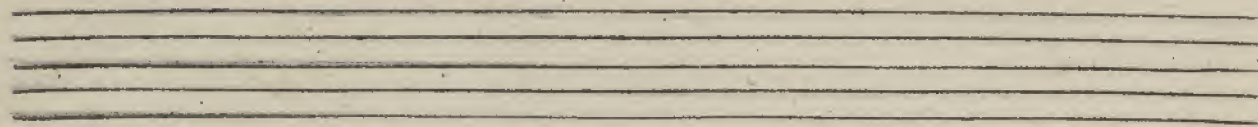
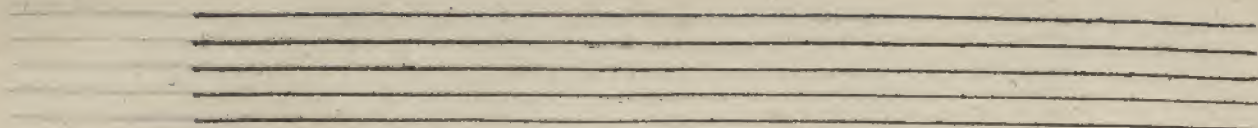
f D f a c x
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 b c p' b c p' b c p'
 b b c a f f f
 c h c p c p
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 c p a x
 parle affe de son mar tine





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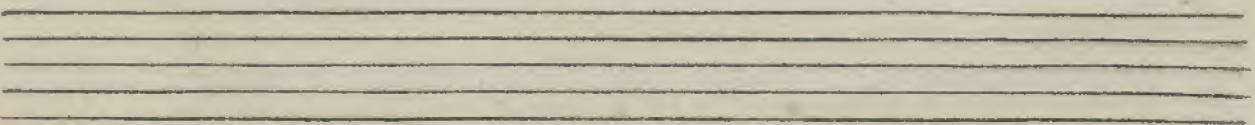
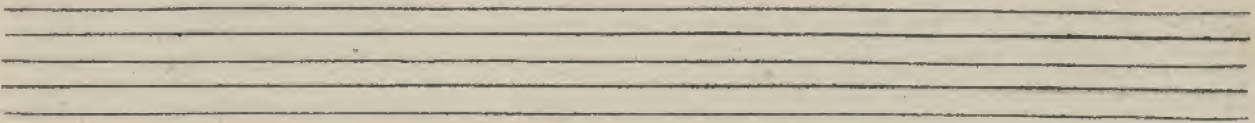
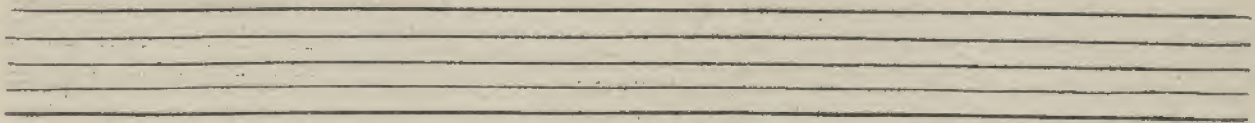
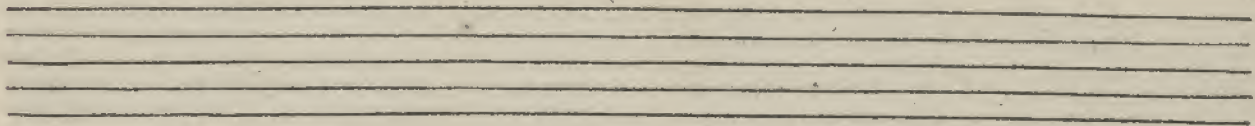
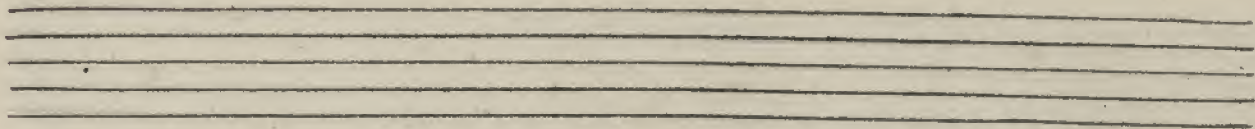
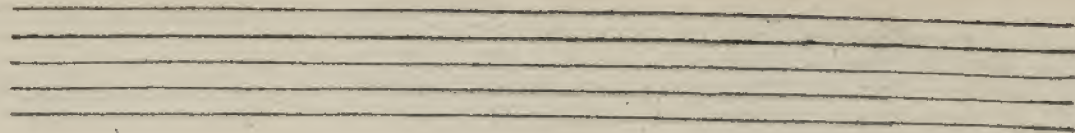


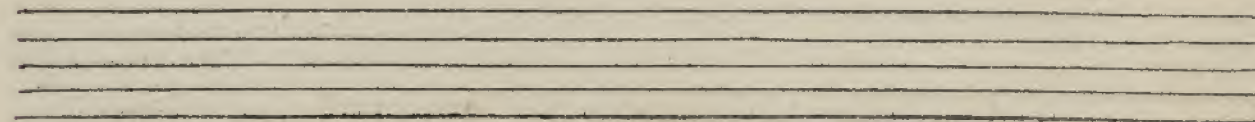
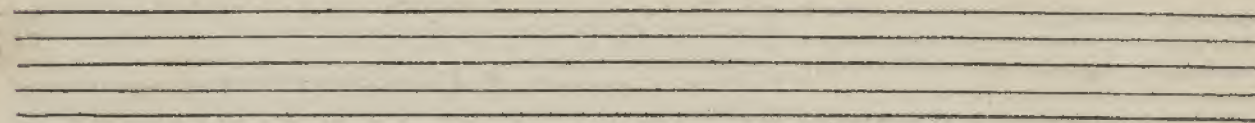
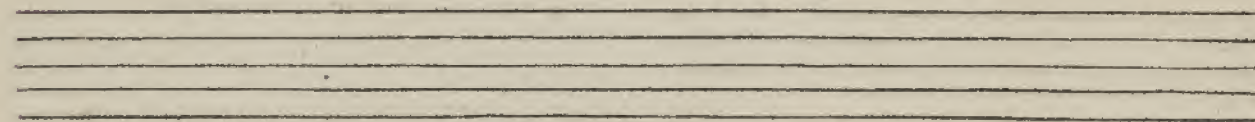
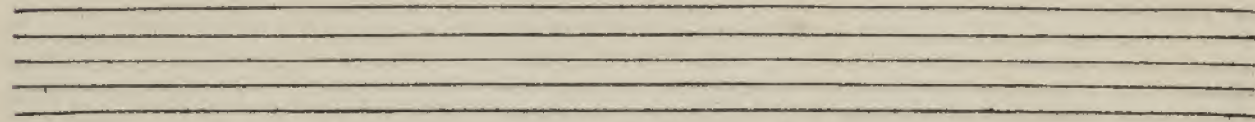
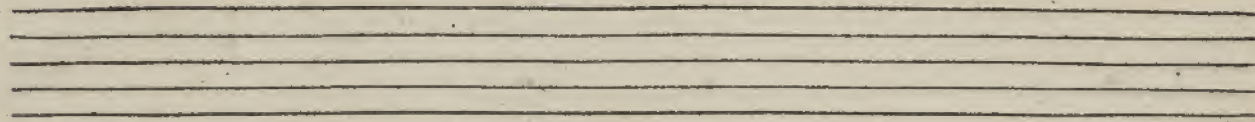
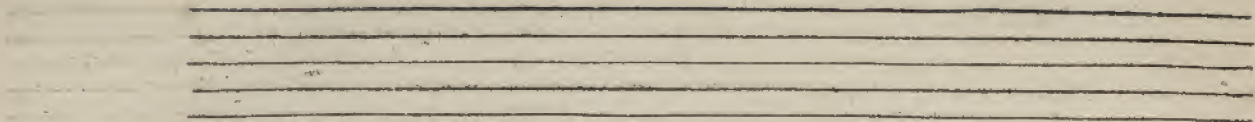


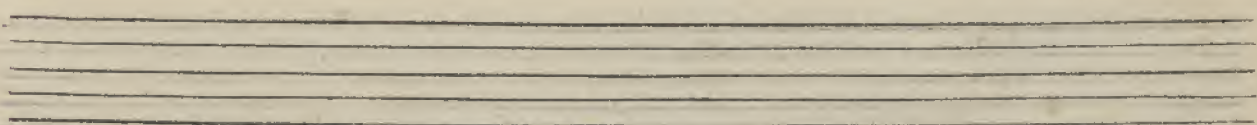
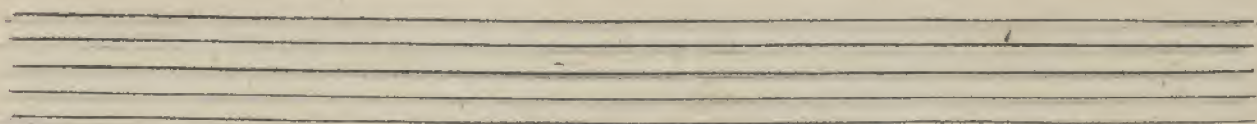
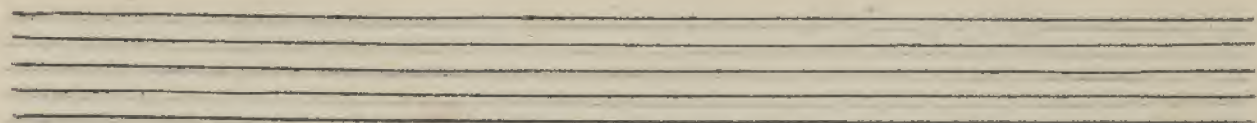
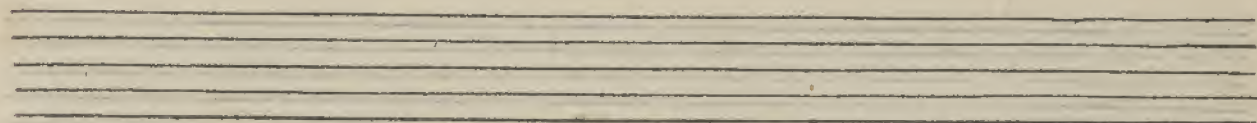
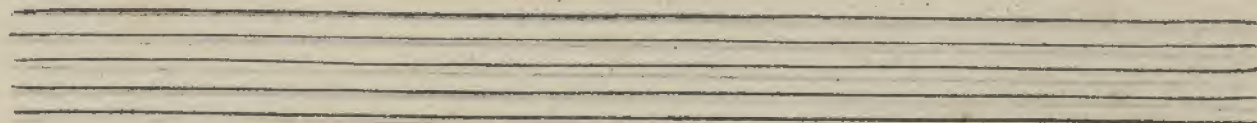
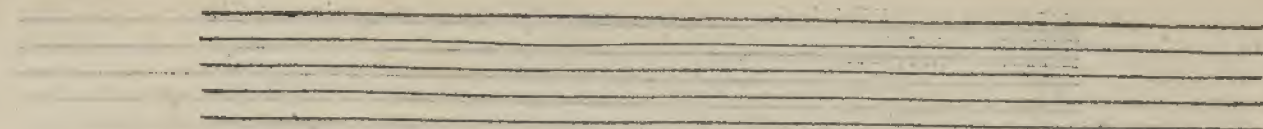
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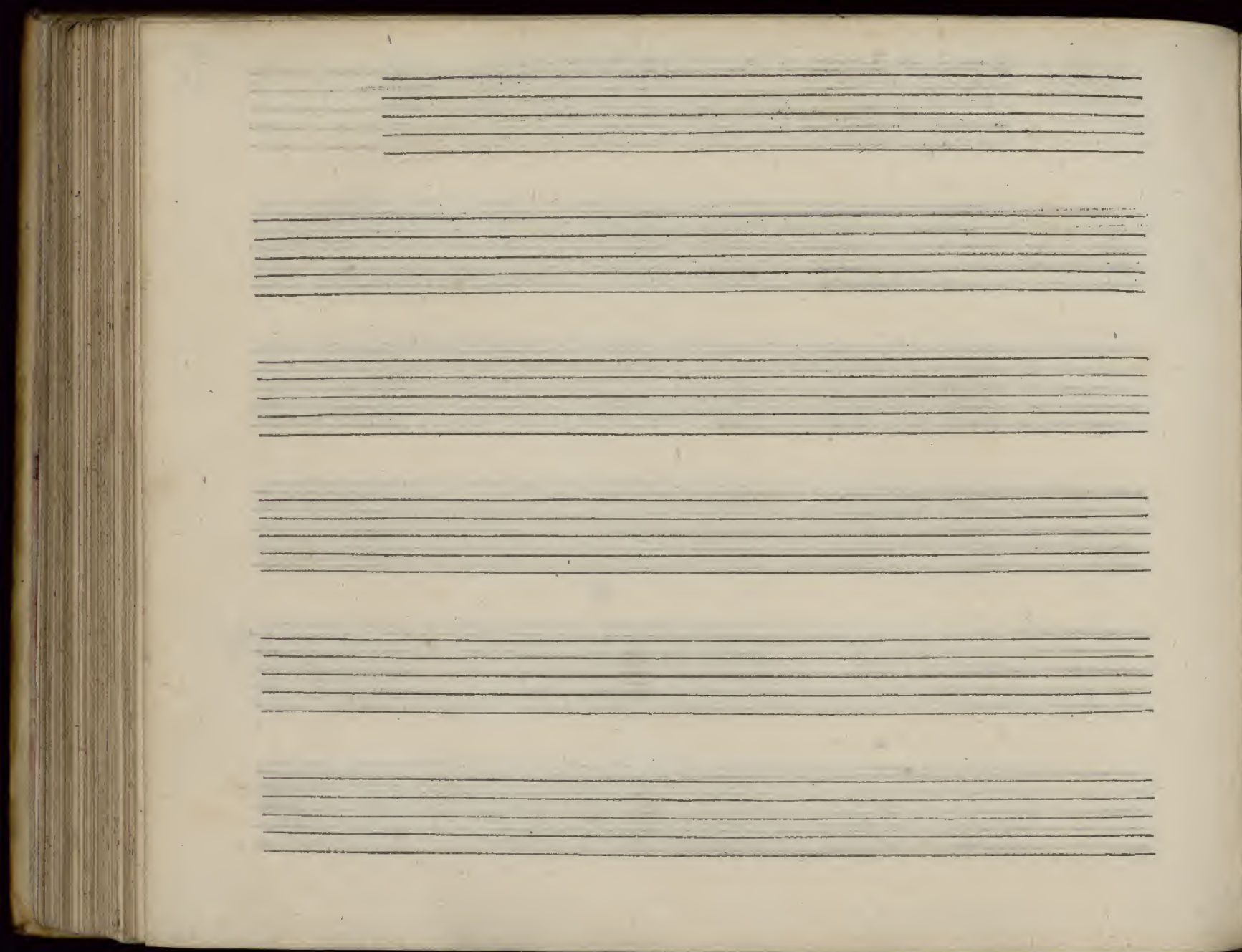
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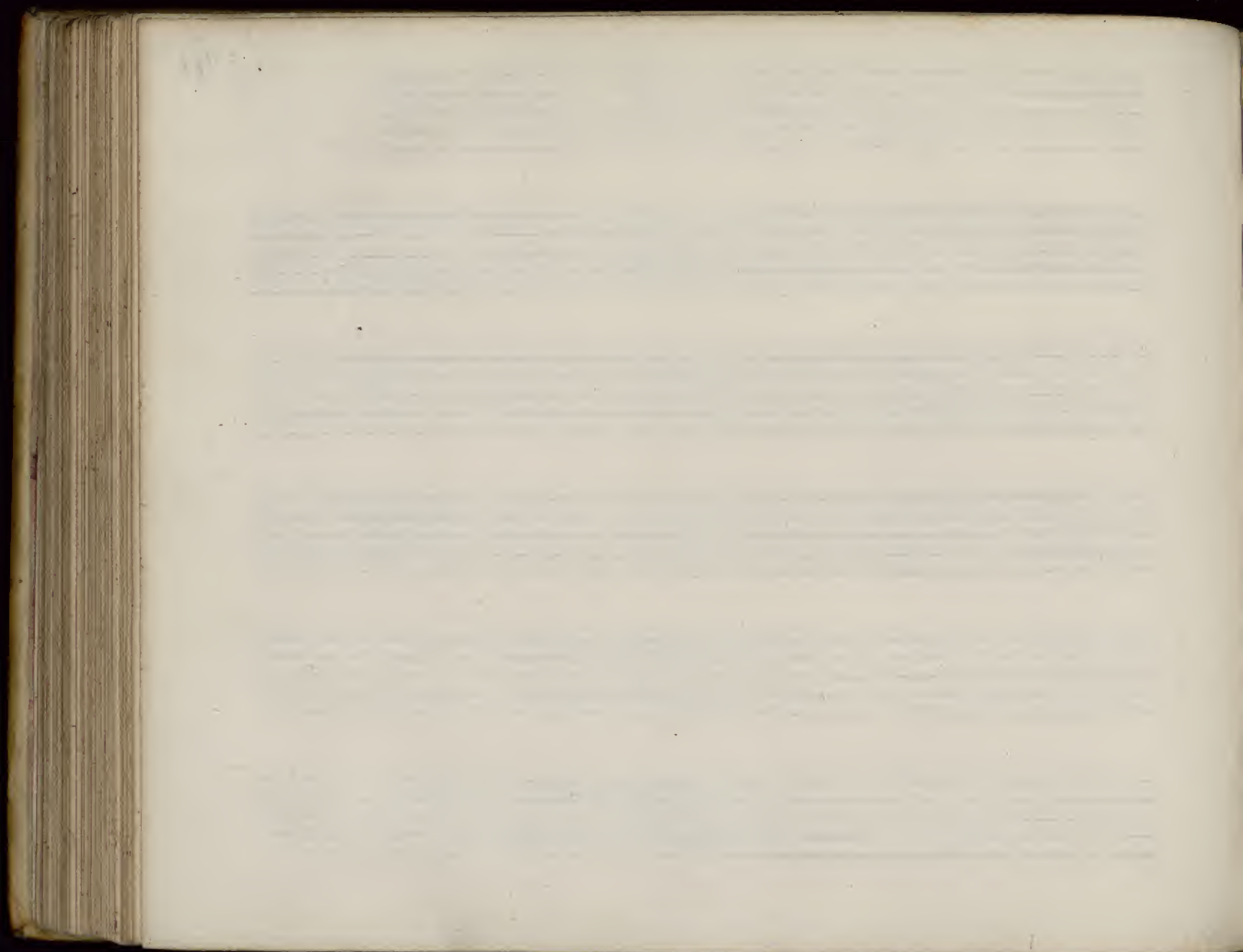
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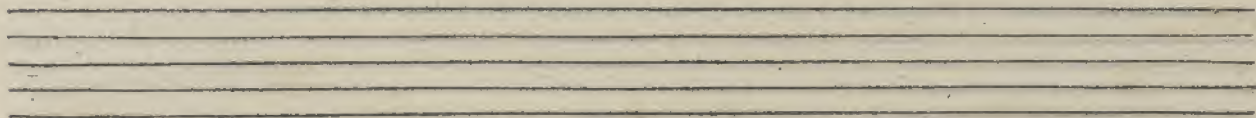
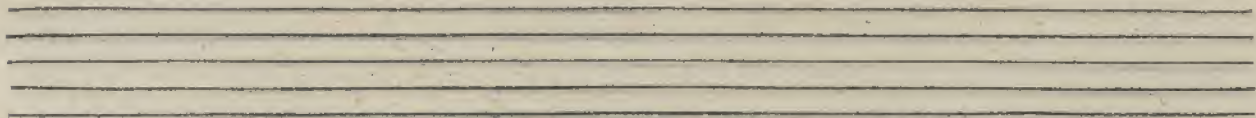












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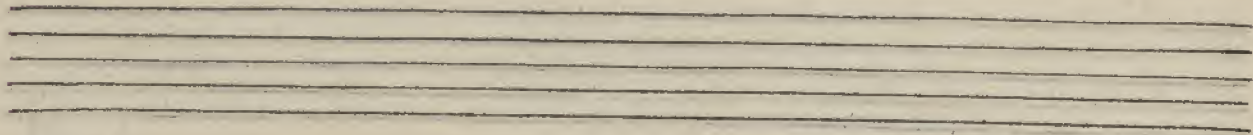
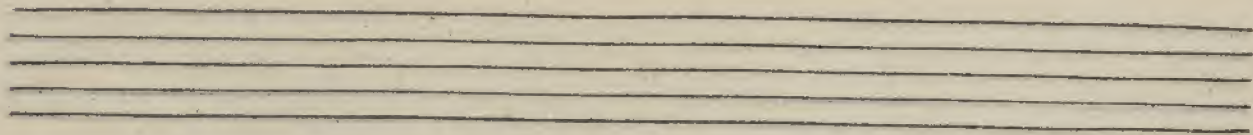
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W u u l p



berger que s'aima ta musette.
Rien n'en peut esgaller les sons
quand veux tu sur l'herbelle
me faire entendre tes chansons
Tout Seul Dans le Village
tu peux donner la loy
Et Dans ton autre forinage
Il n'est point De Berger
qui chante Comme toy

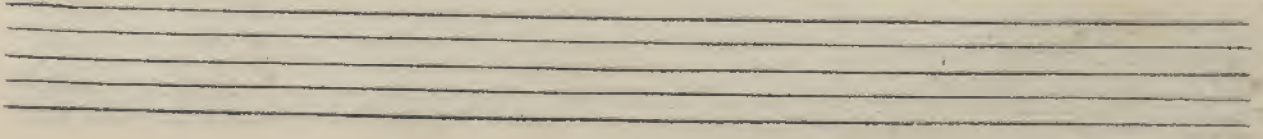
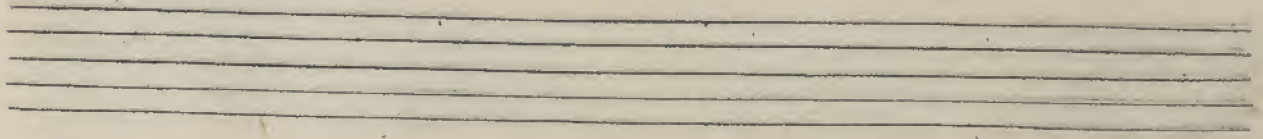
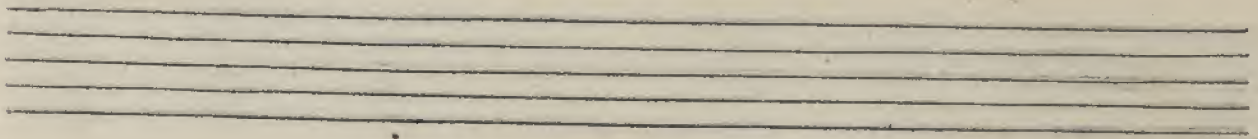
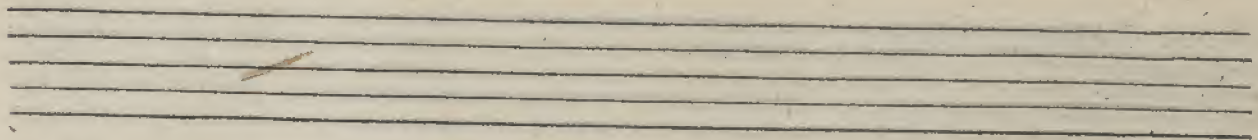
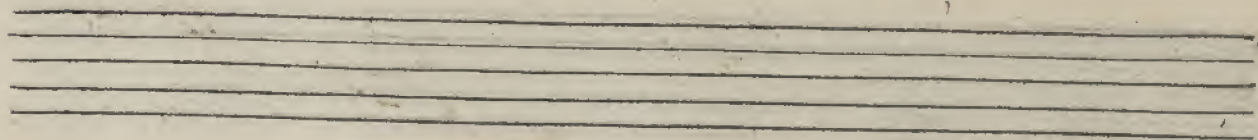
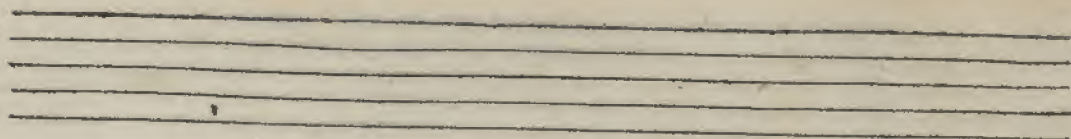
X
Bergere C'est plus tost fa Dance
Dont on doit Vanter les appas
Si se joue en cadence
se ne fais que suivre tes pas
C'est pas musette
qui Deuroit te charmer
J'en scay jouer belle nanette
mais non pas ausy bien
que se saurois aimer

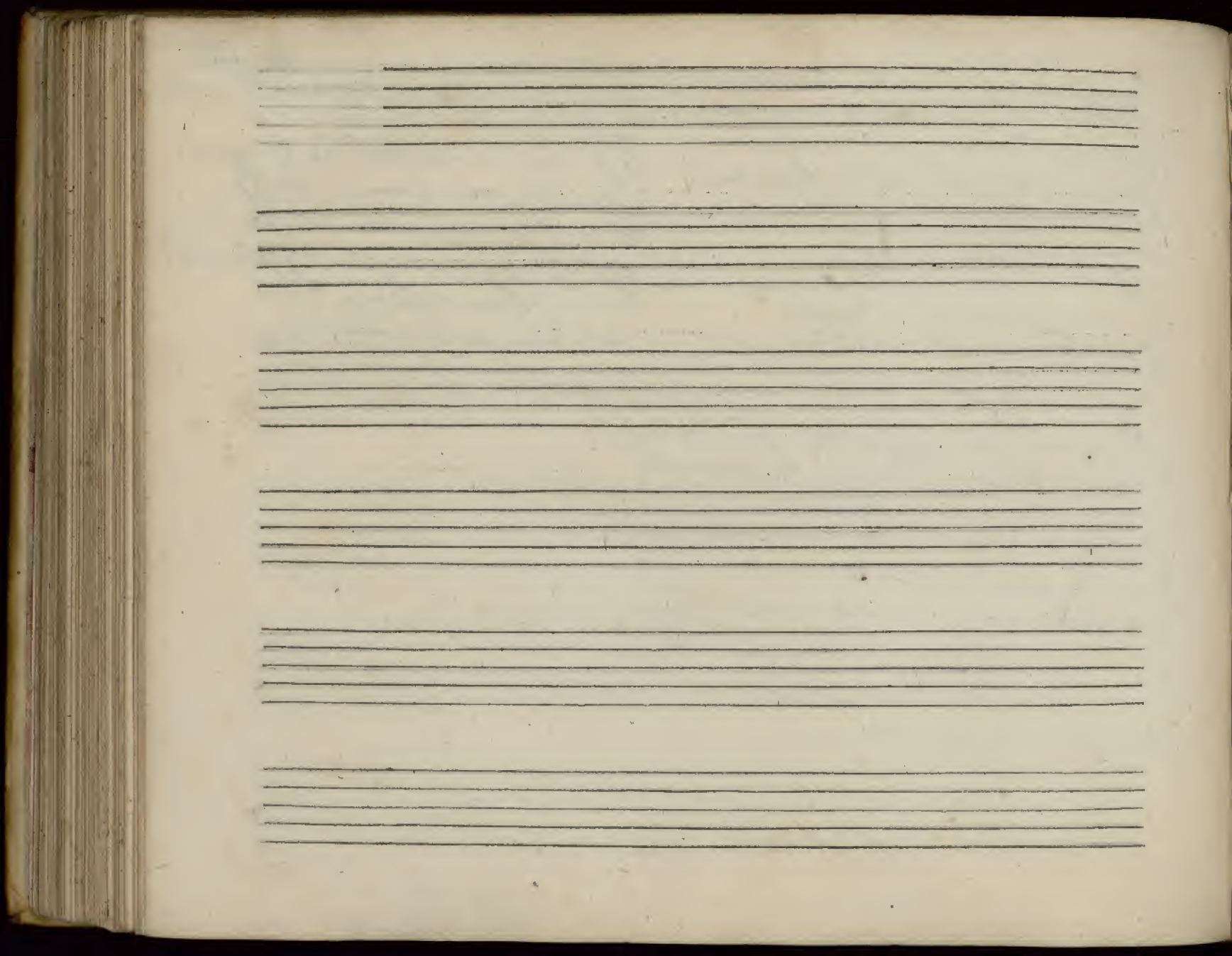
63
l'amour au Cocur. D'une bergere
luy fait passer d'heureux momens
que sert d'être severe
Il faut Conserver ses amans
Rachés quand on est belle
et qu'on peut tout charmer
qu'il ne faut pas être cruelle
Car si l'on n'aime bien
on cesse ausy D'aimer

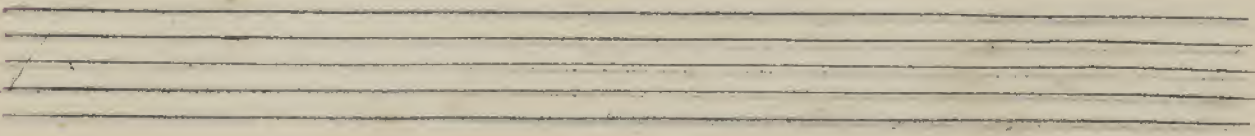
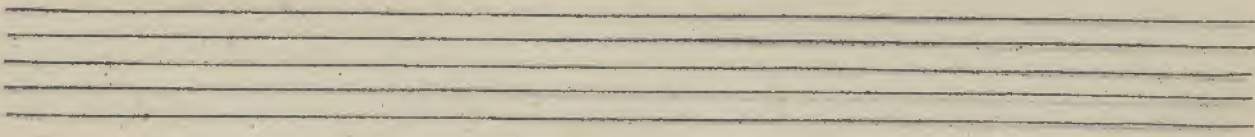
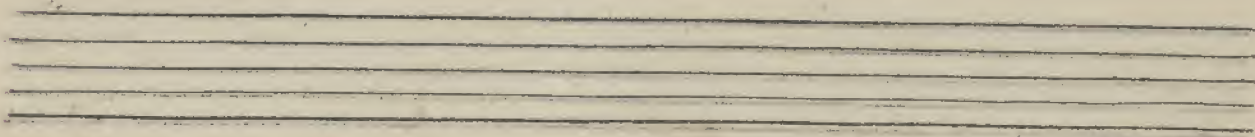
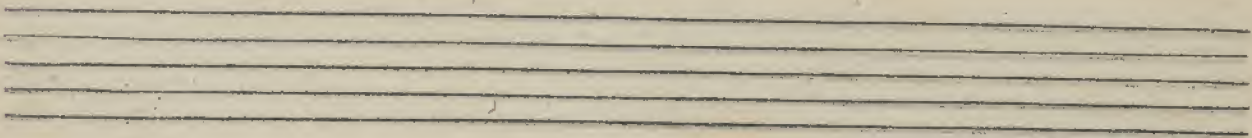
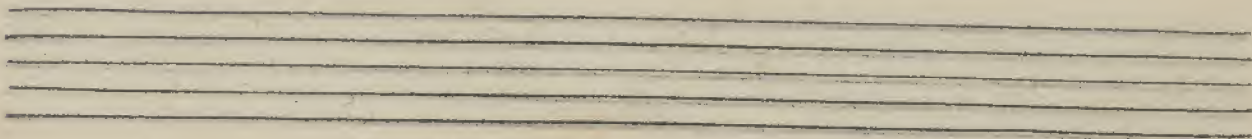
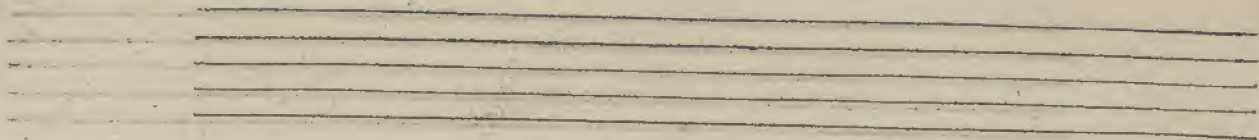
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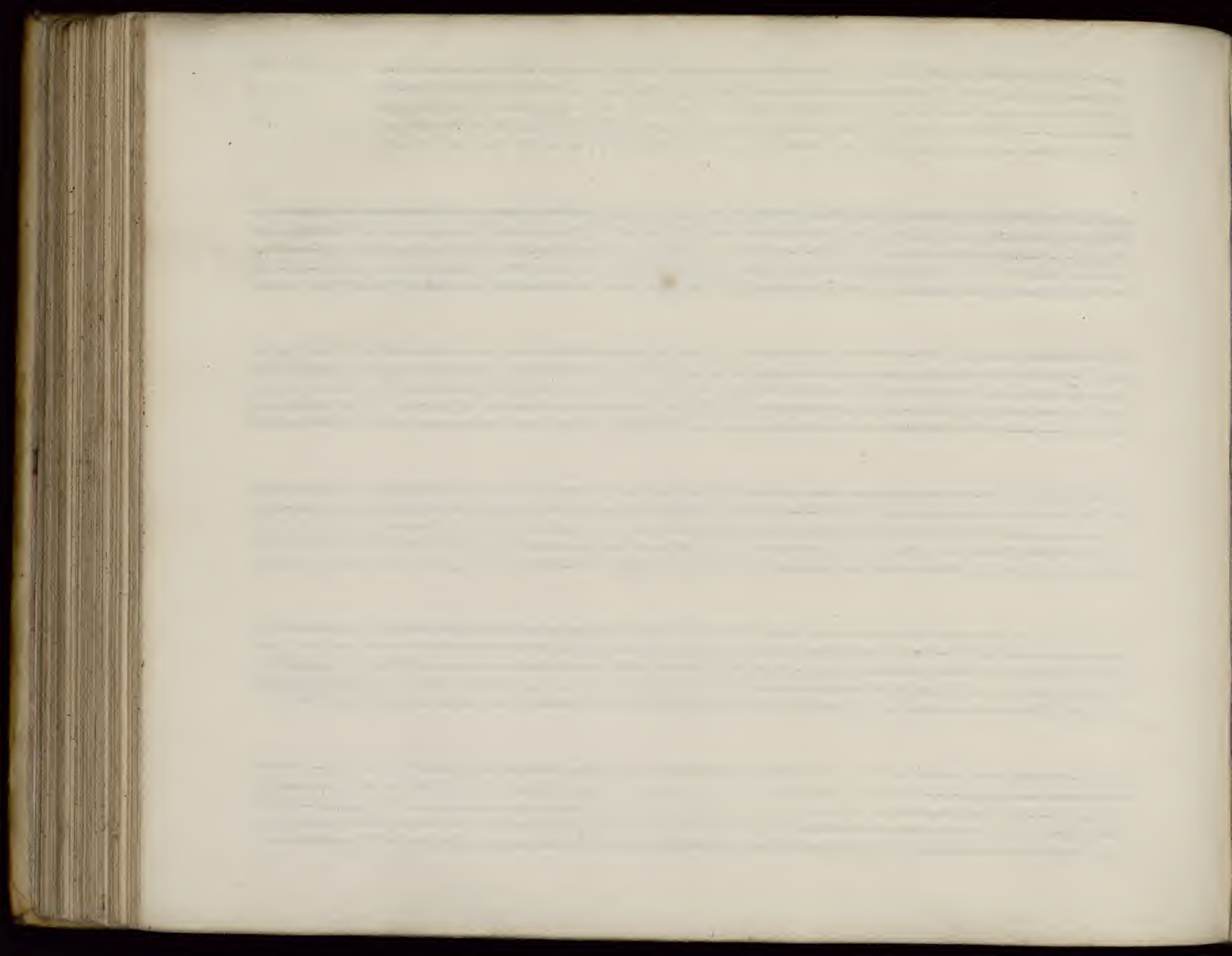
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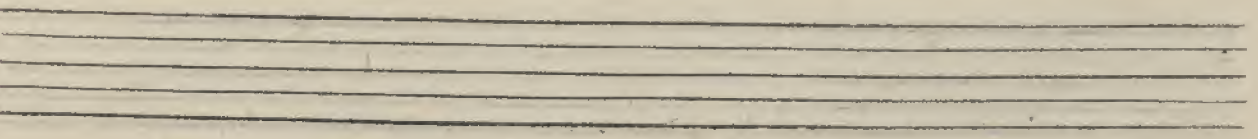
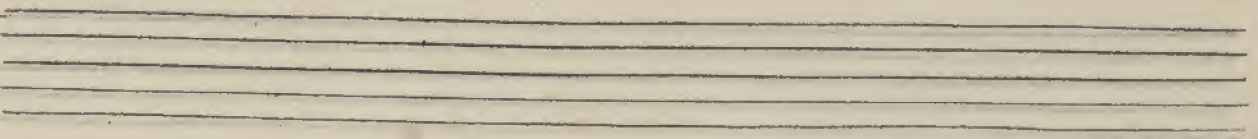
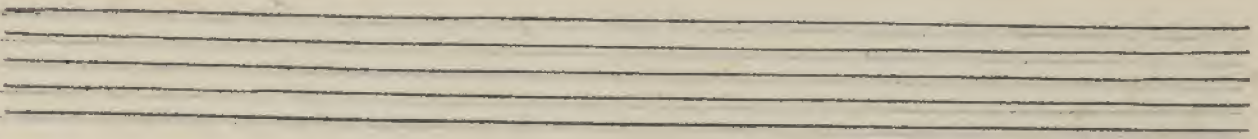
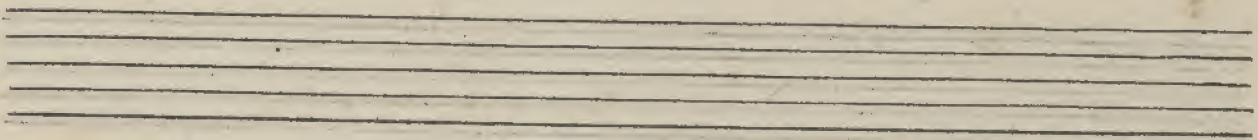
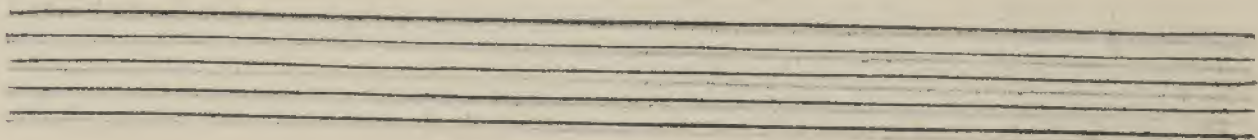
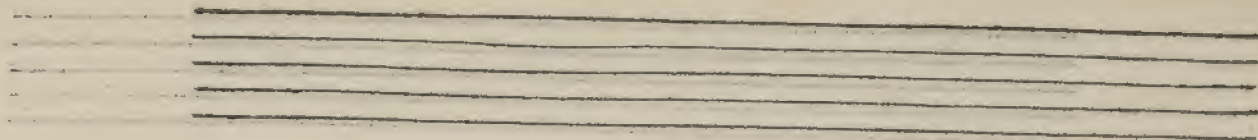
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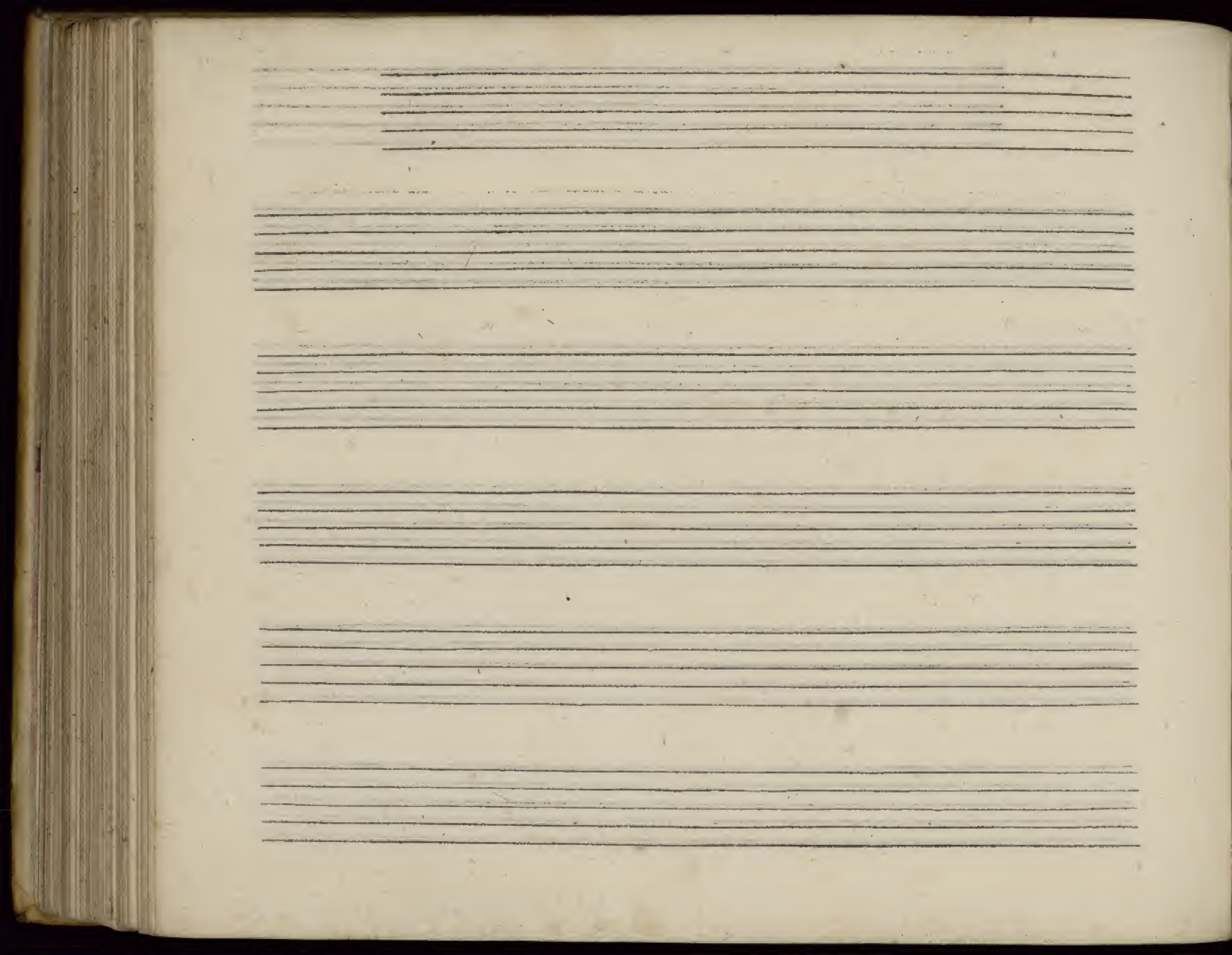




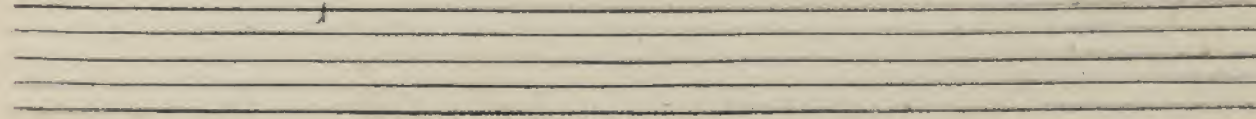
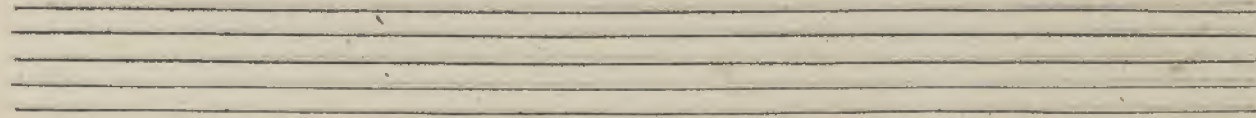
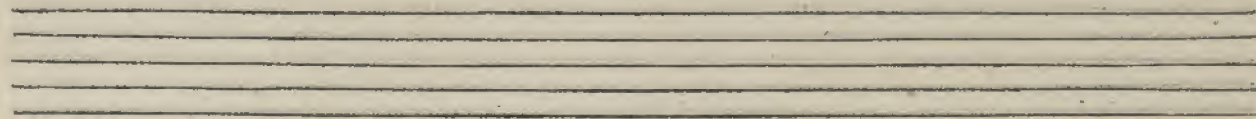
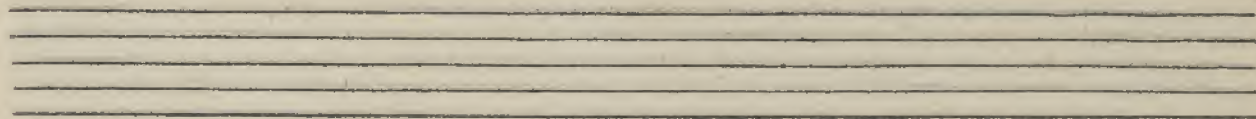
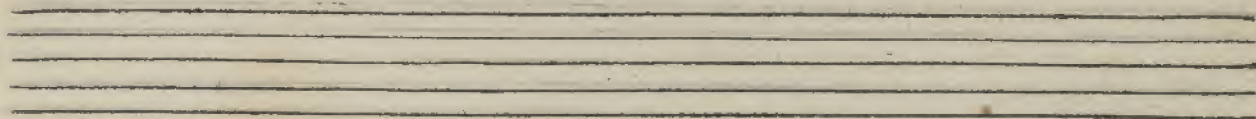
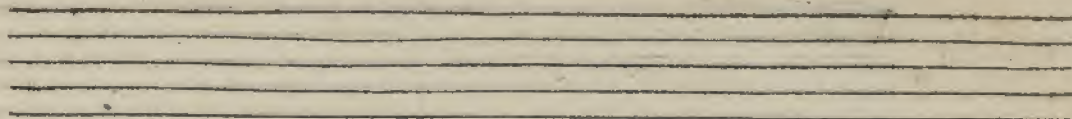


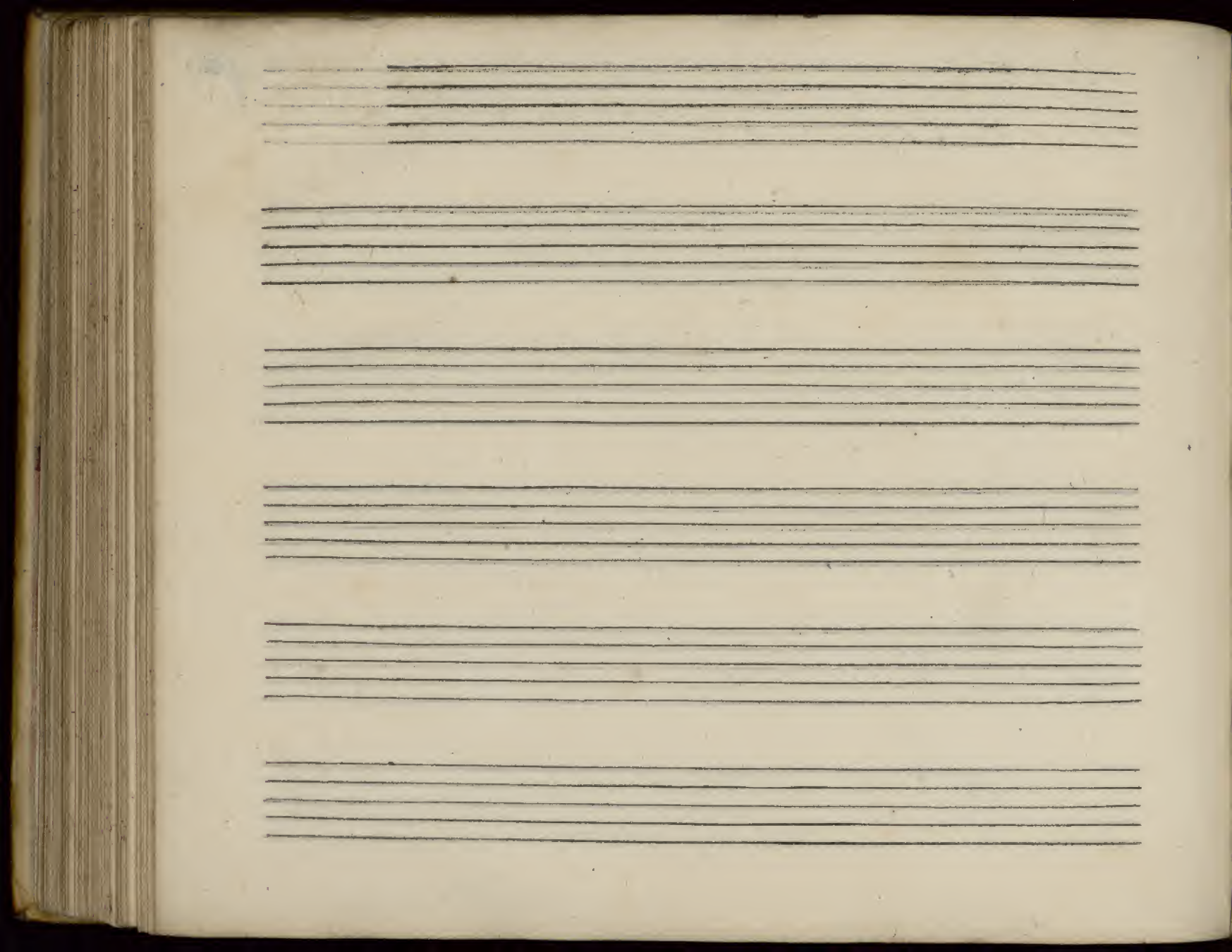


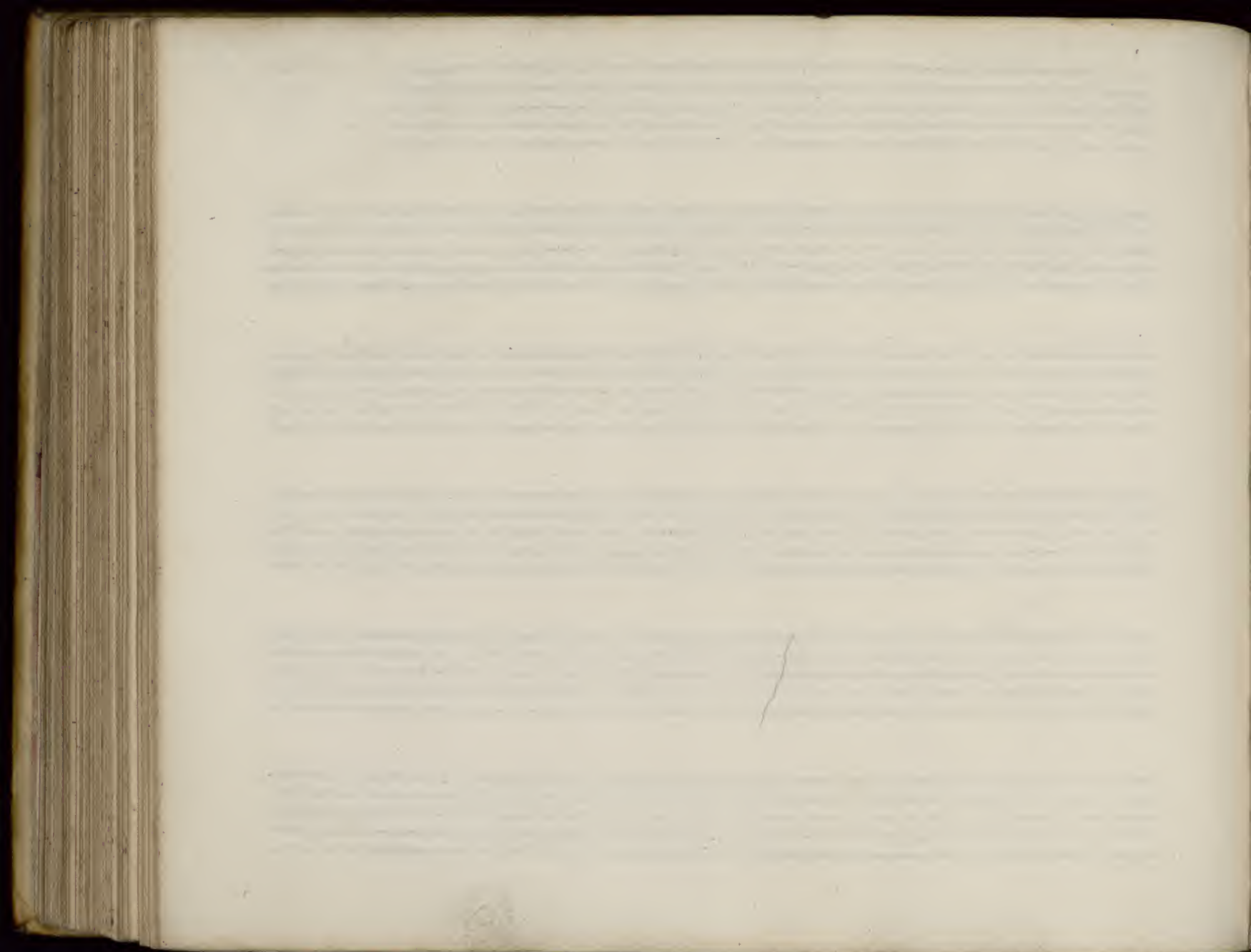




70/9







Handwritten musical notation on a five-line staff.

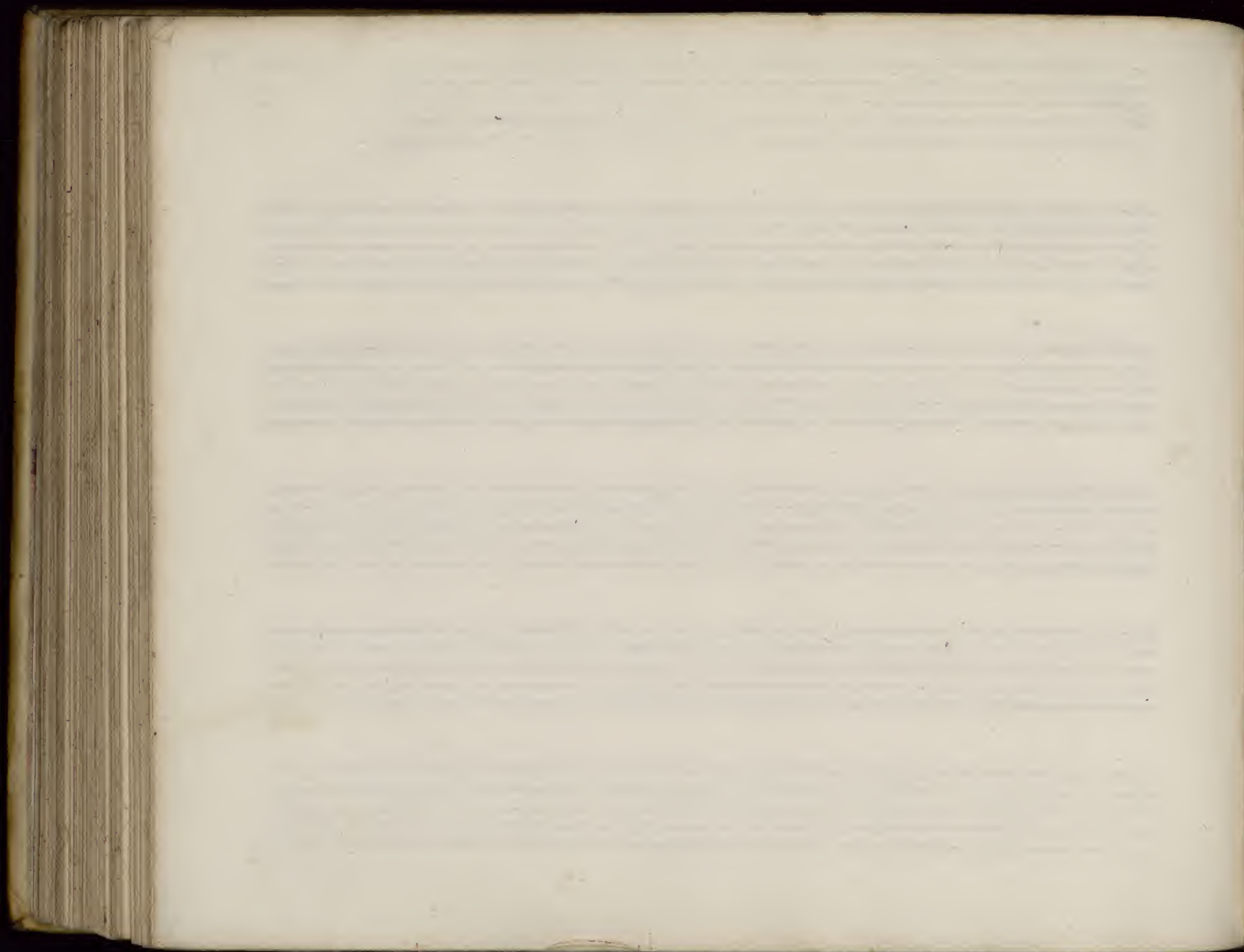
Handwritten musical notation on a five-line staff.

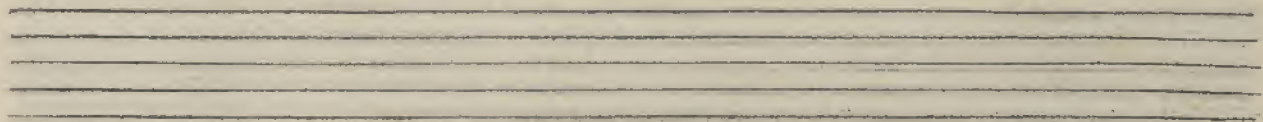
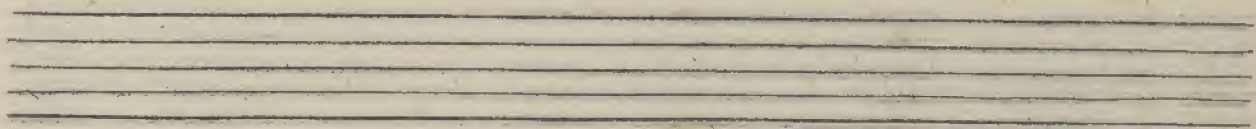
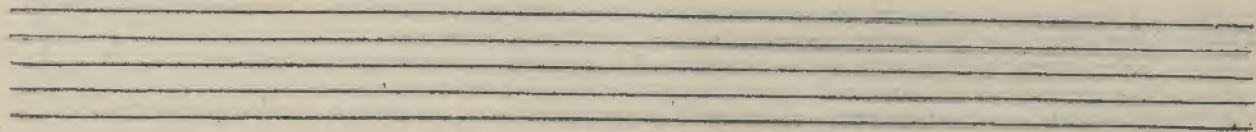
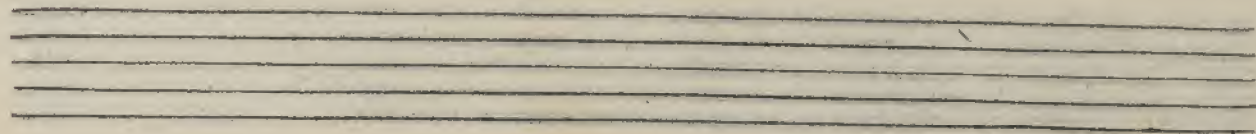
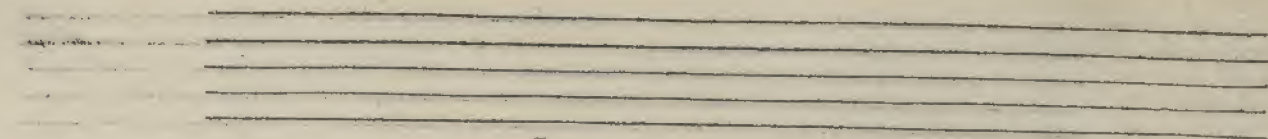
Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.





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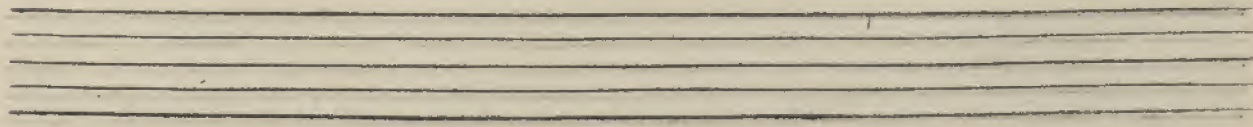
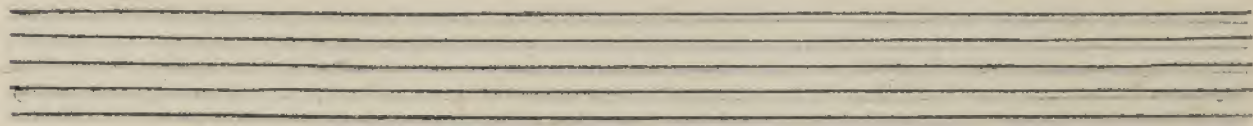
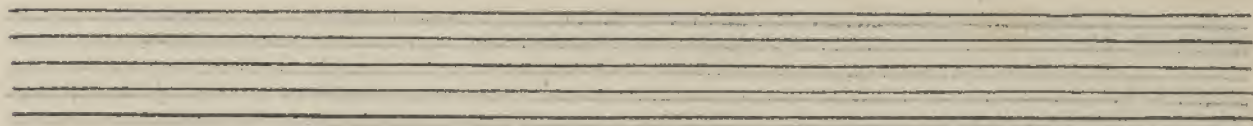
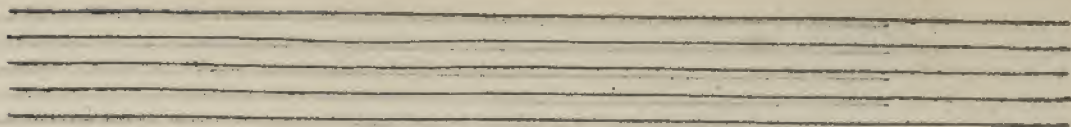
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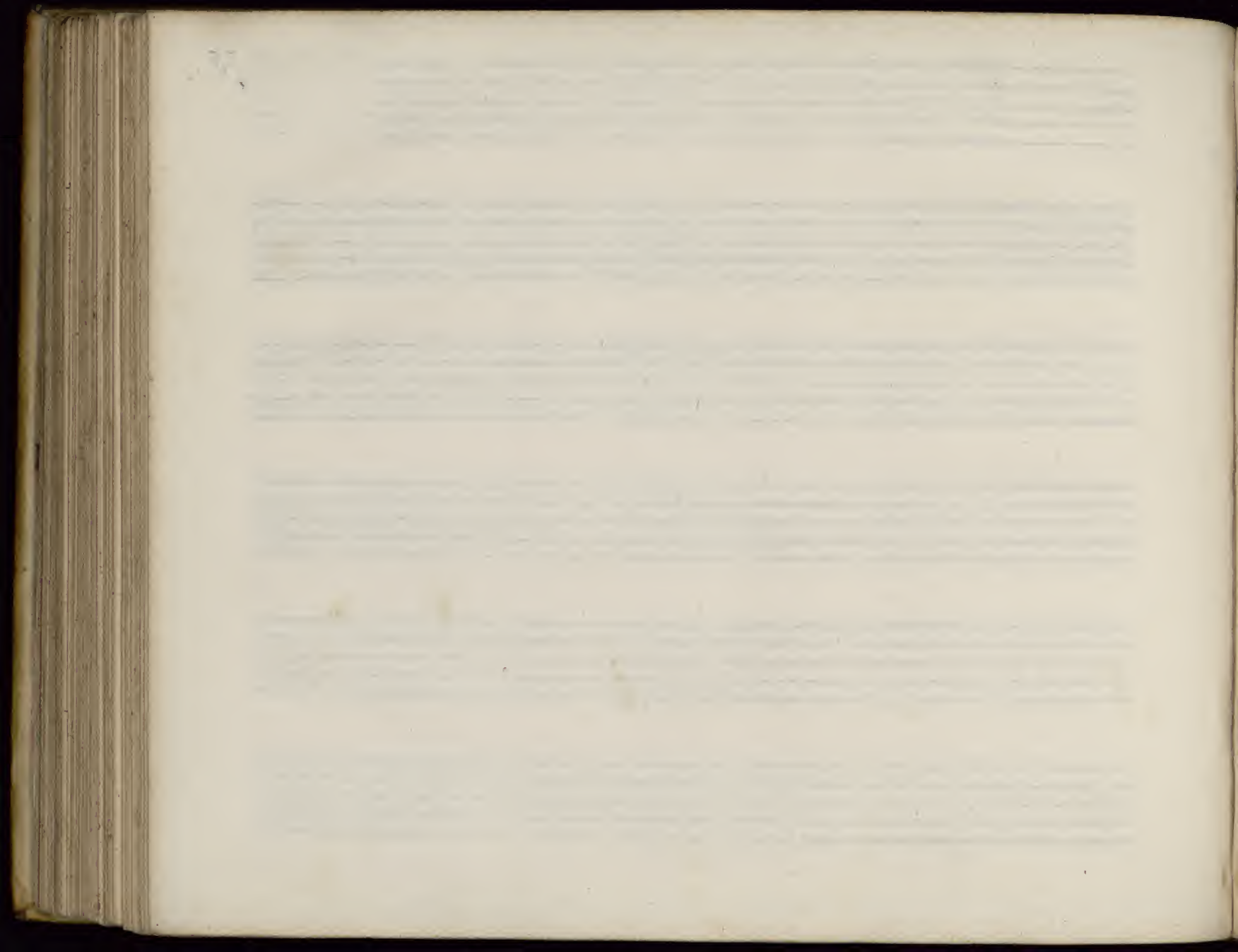
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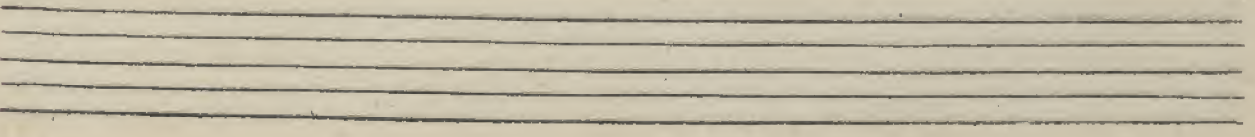
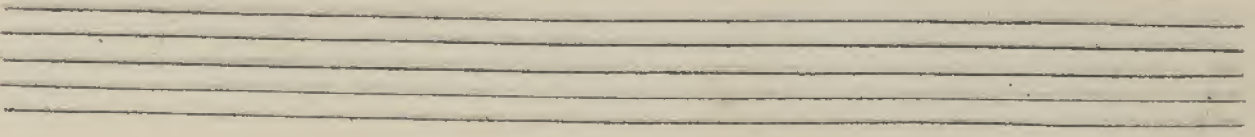
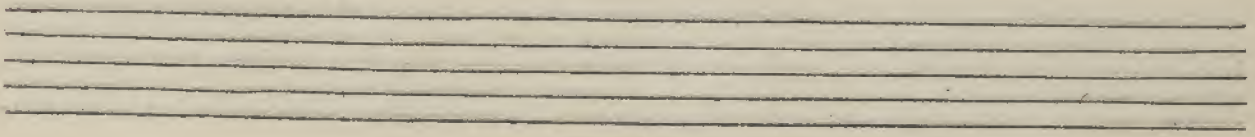
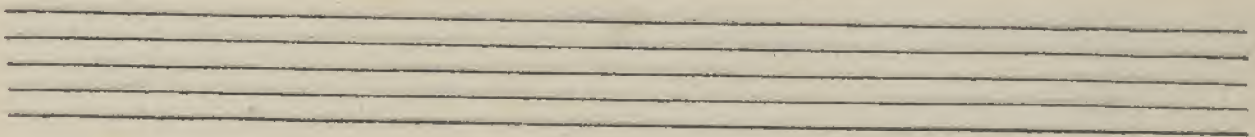
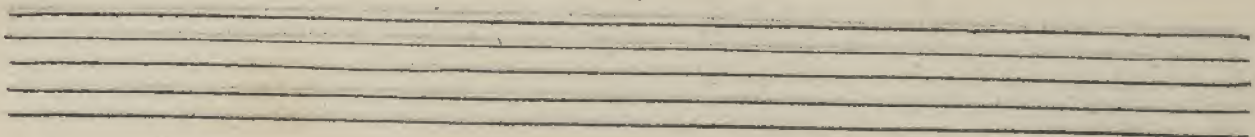
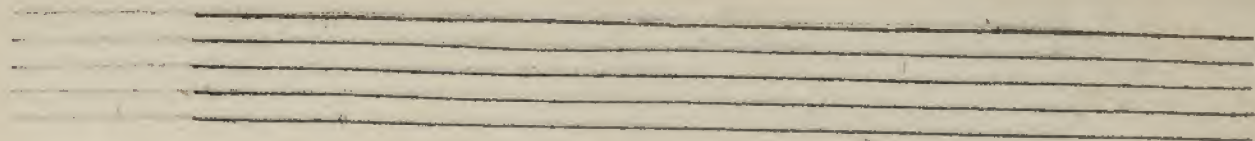
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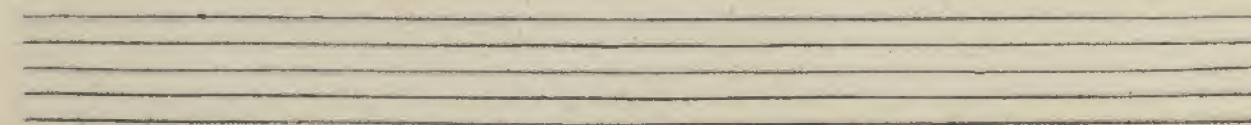
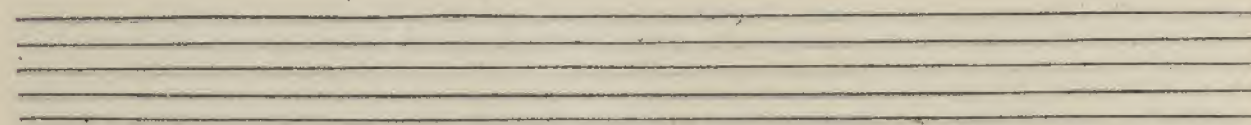
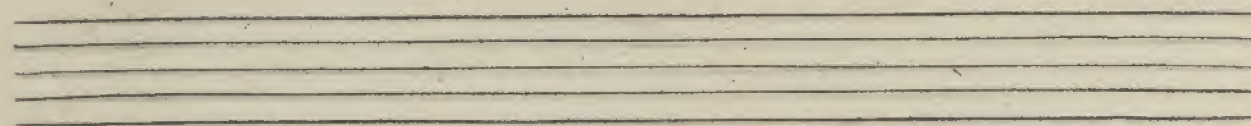
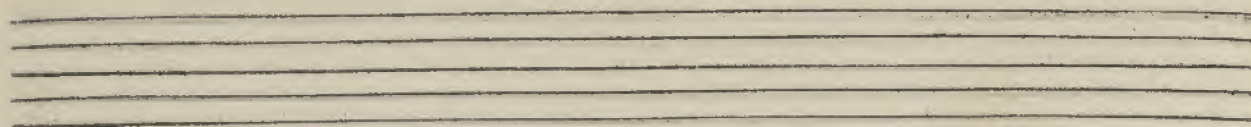
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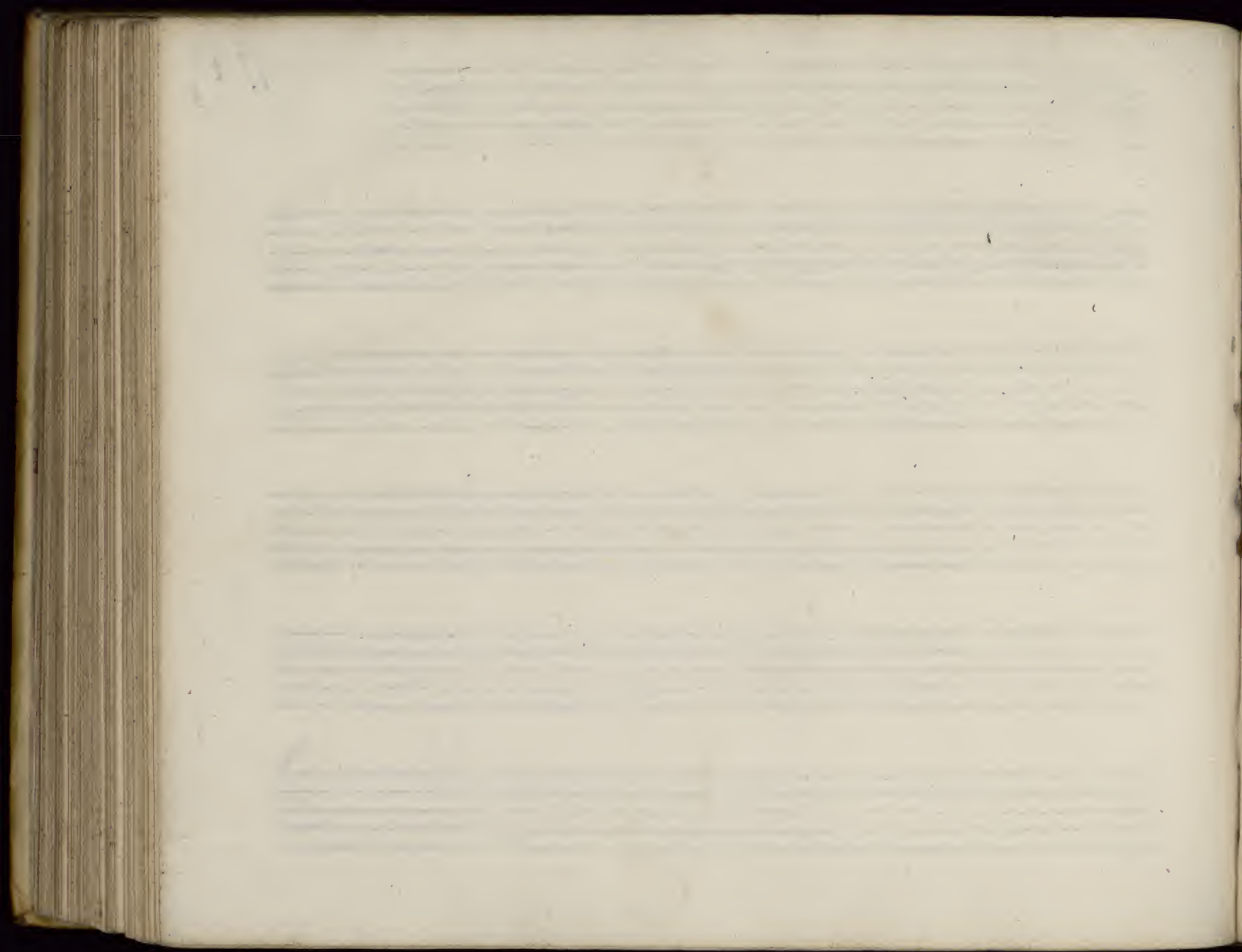
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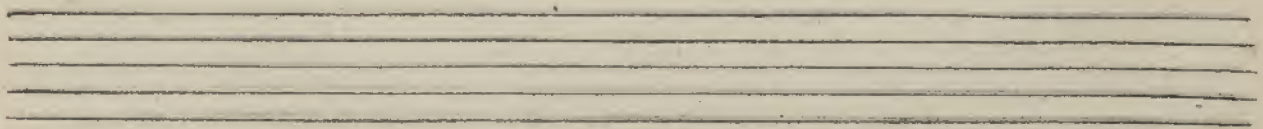
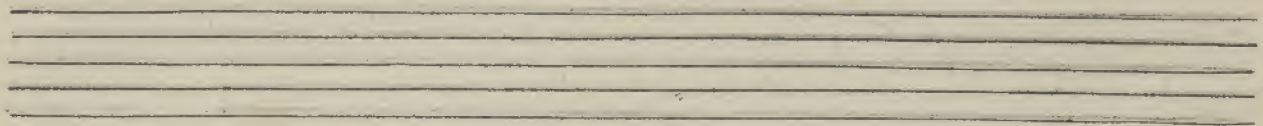
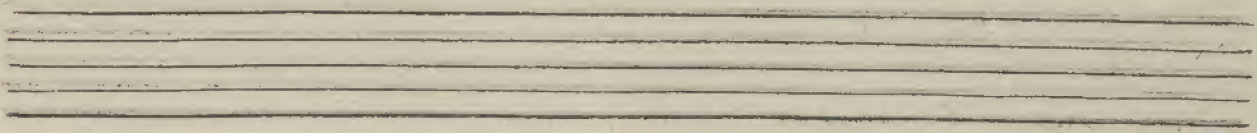
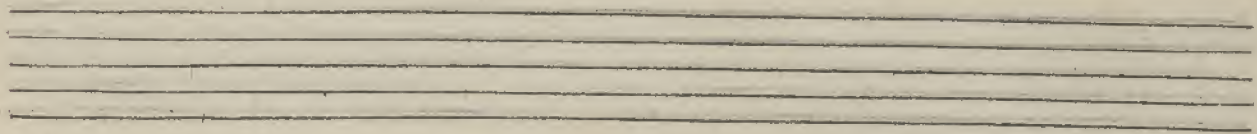
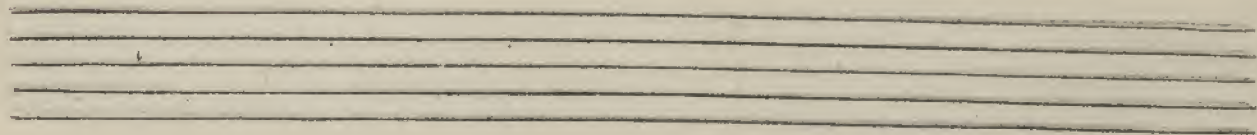
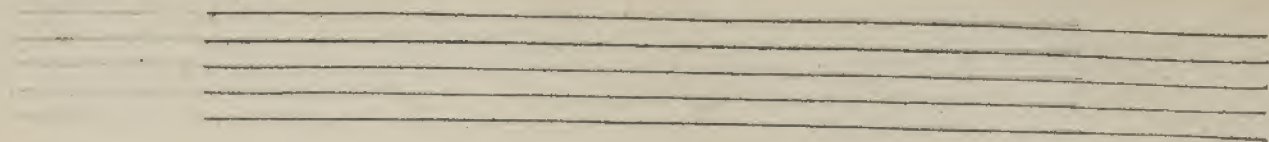


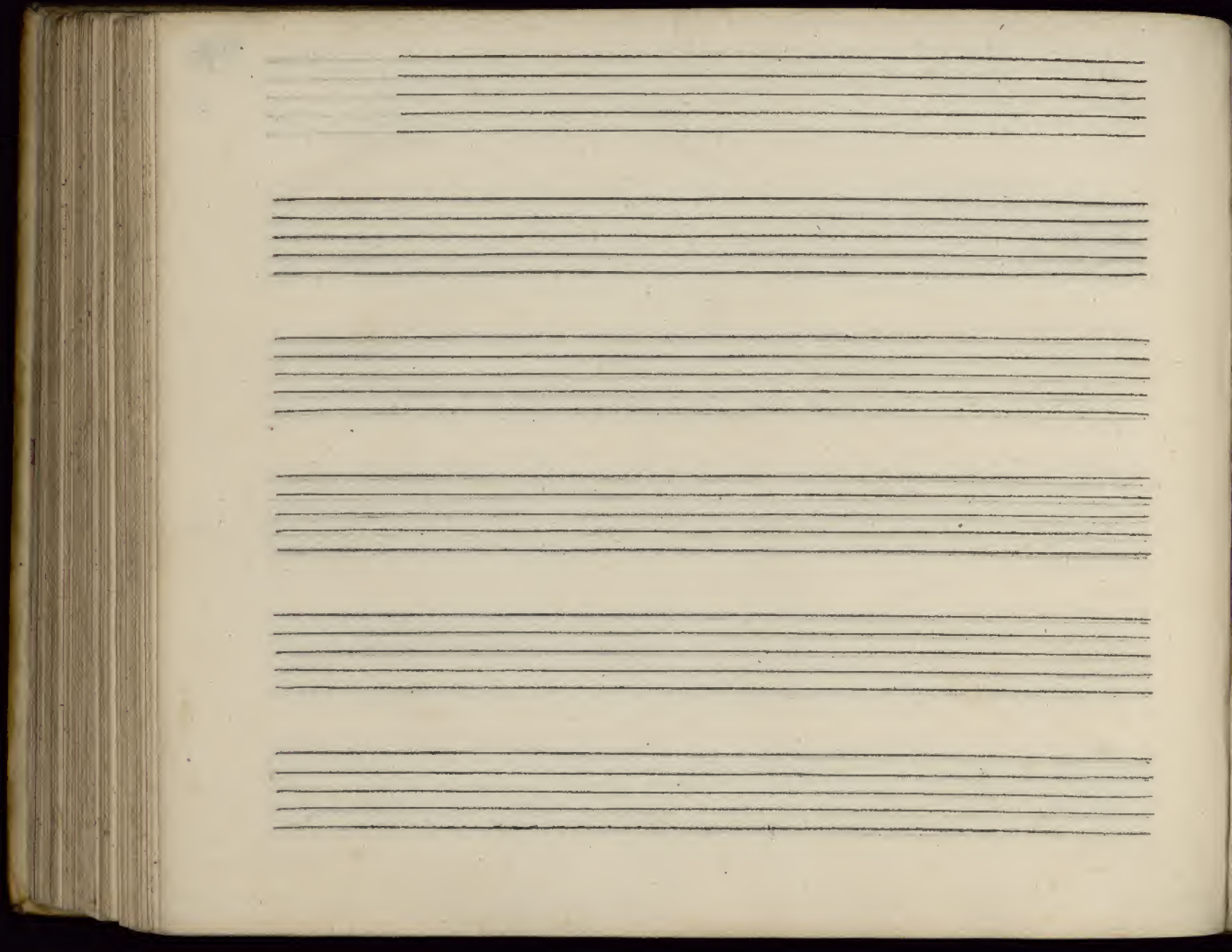


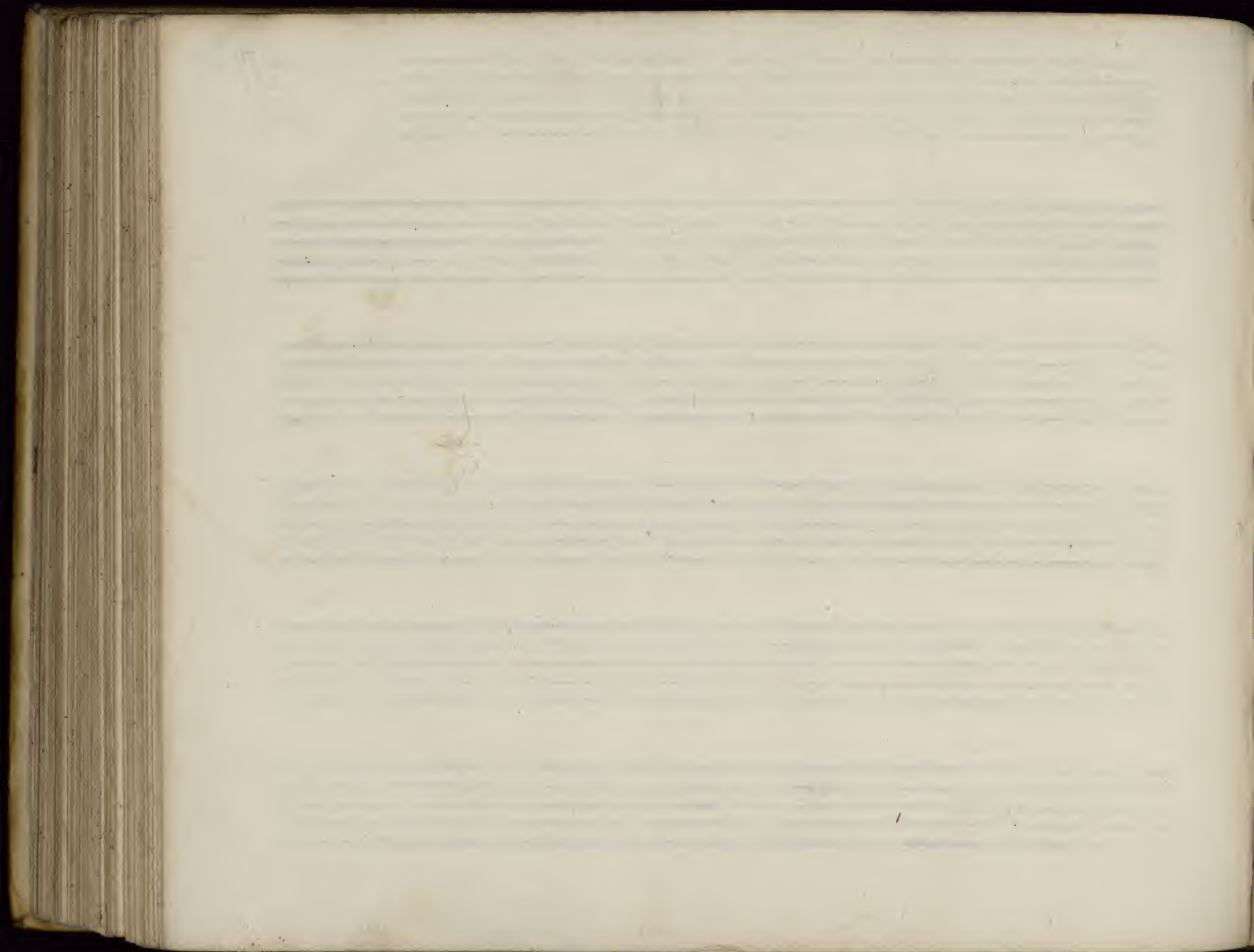


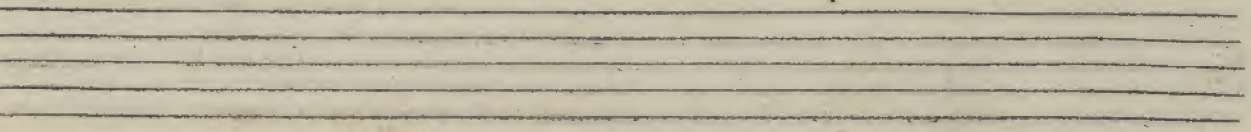
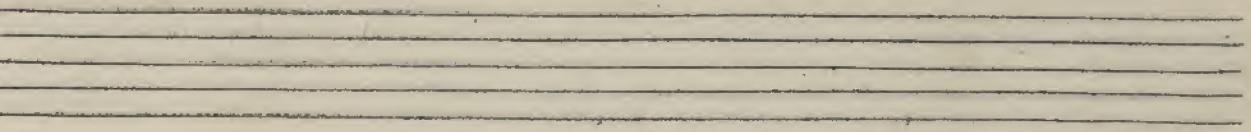
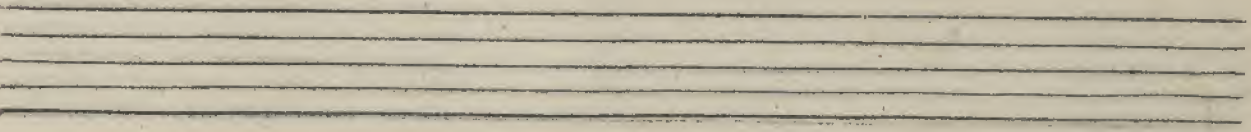
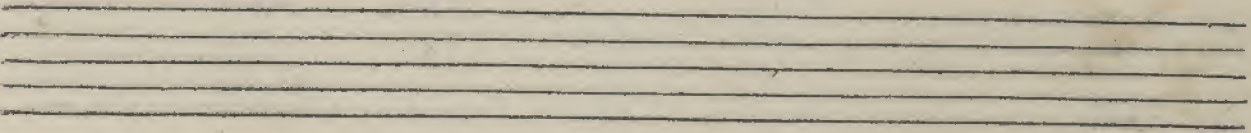
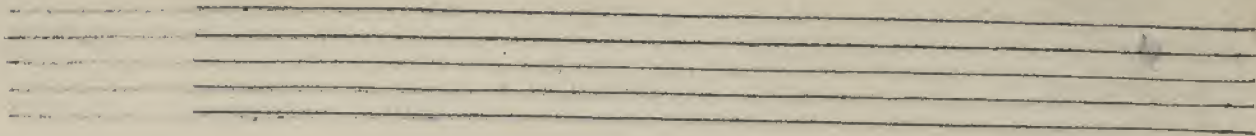


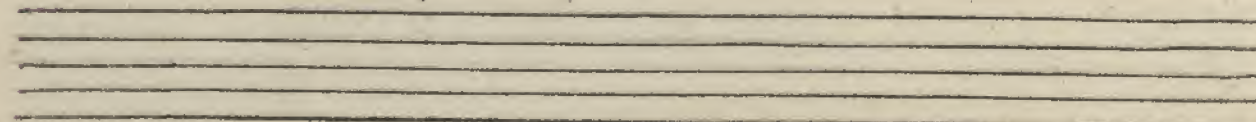
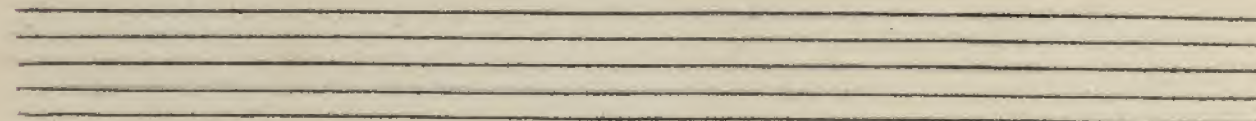
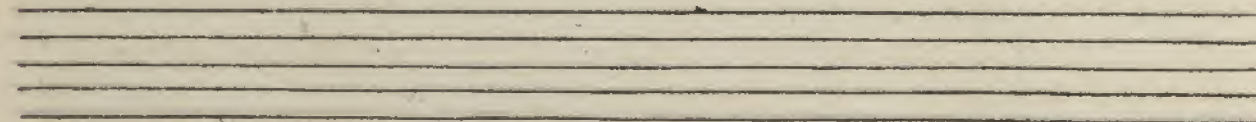
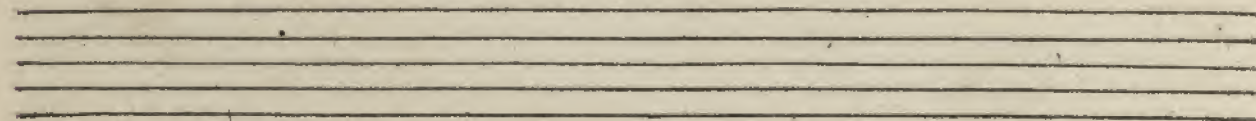
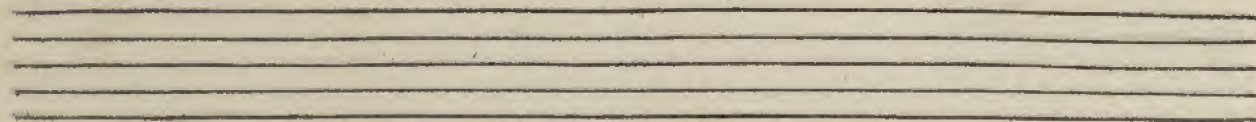
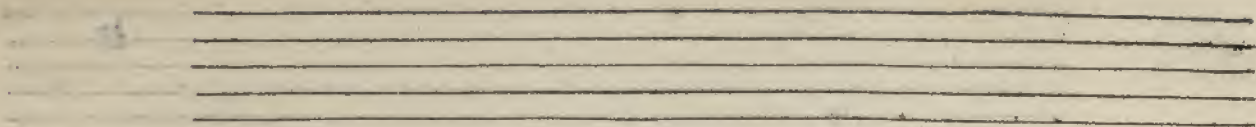


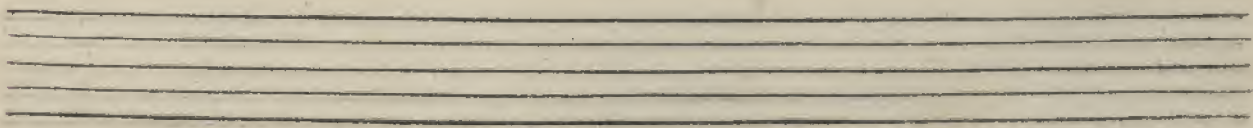
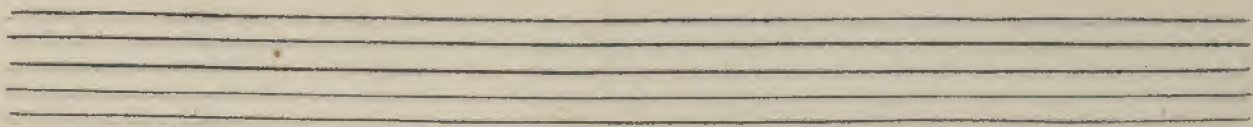
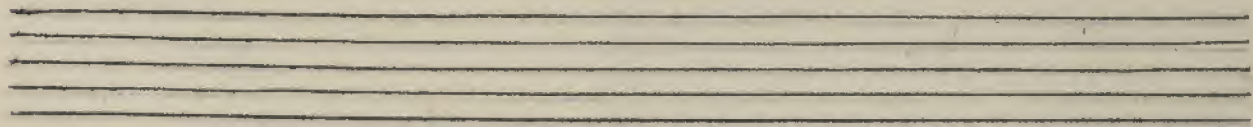
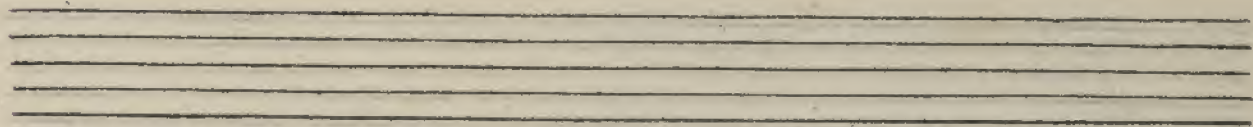
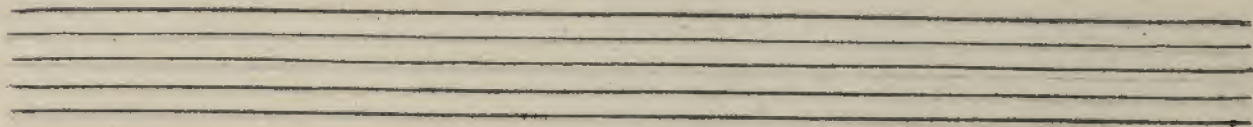
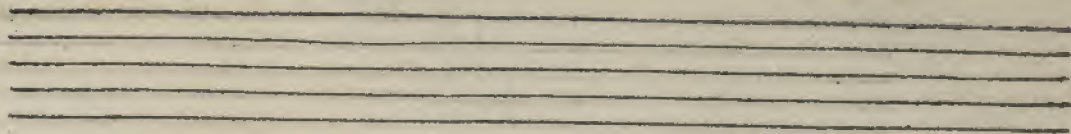












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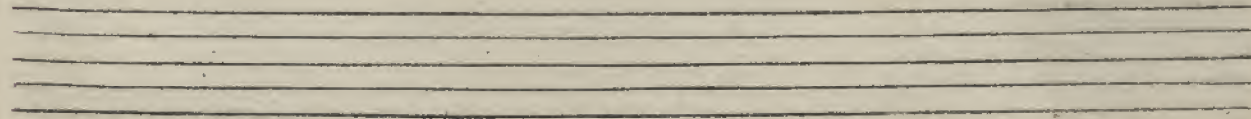
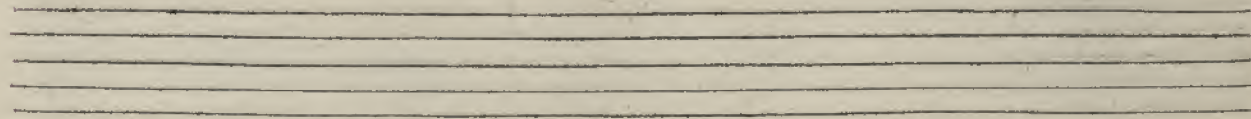
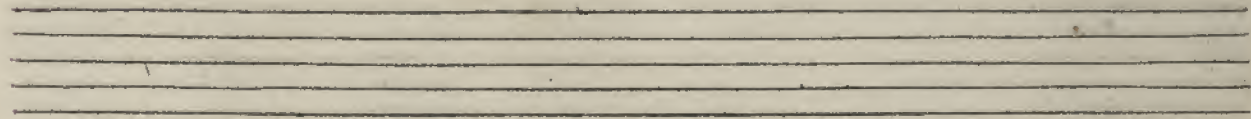
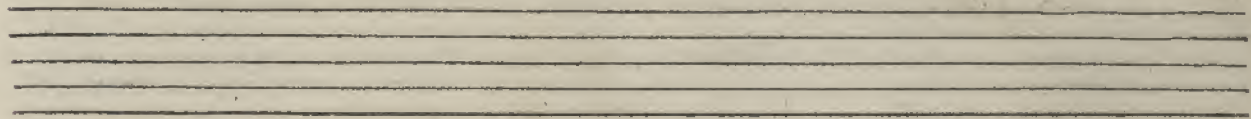
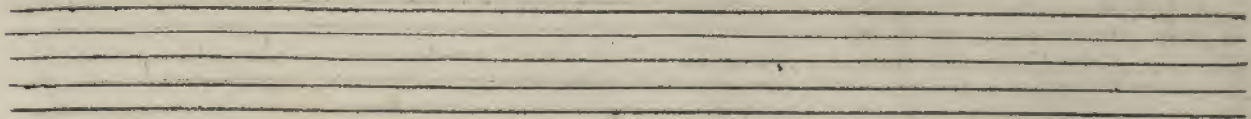
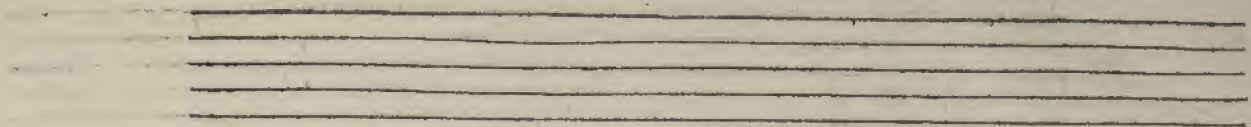
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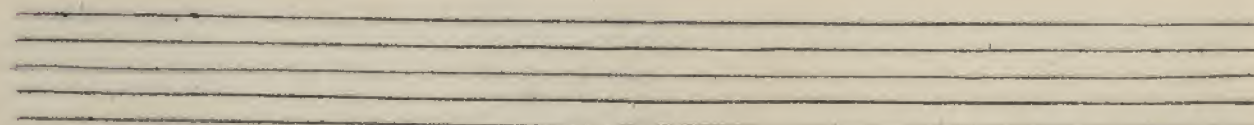
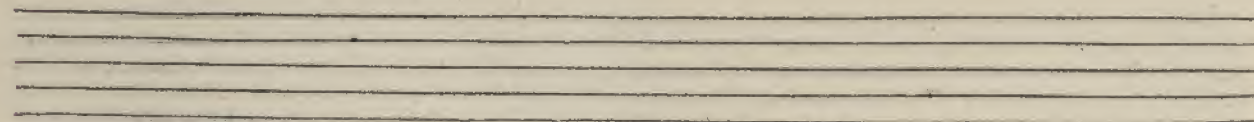
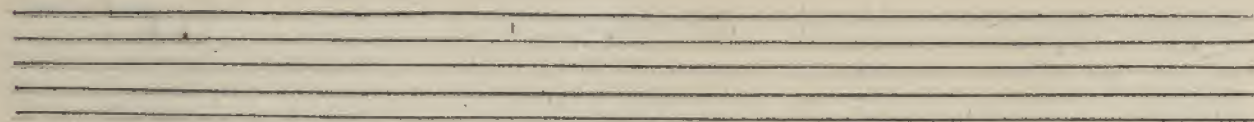
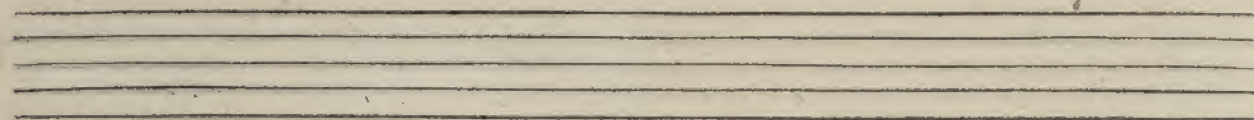
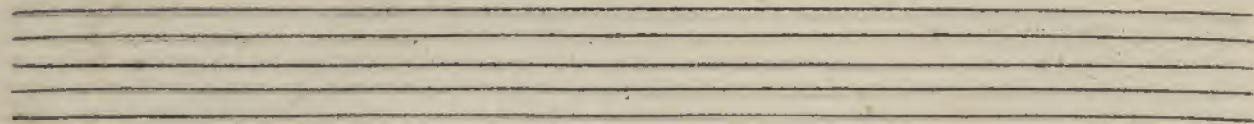
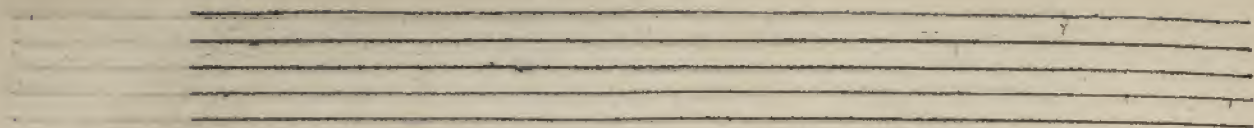
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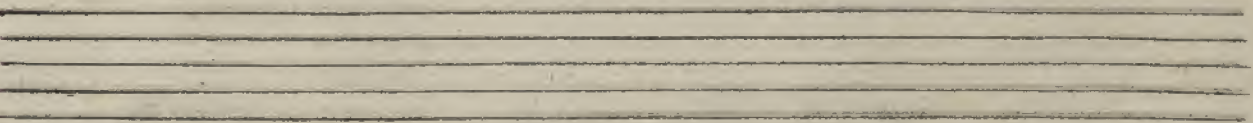
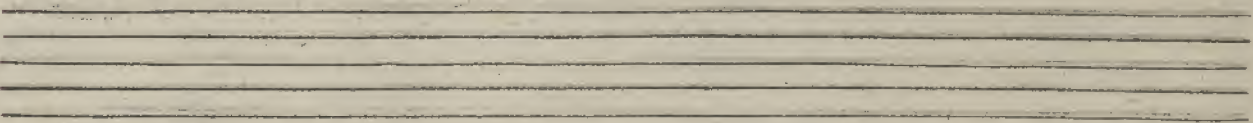
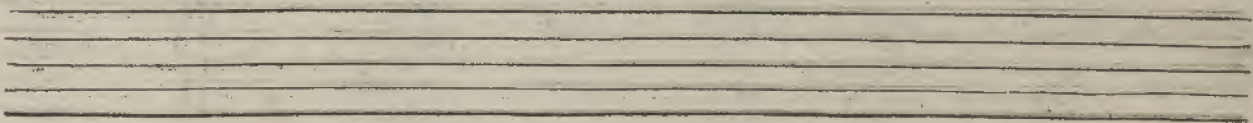
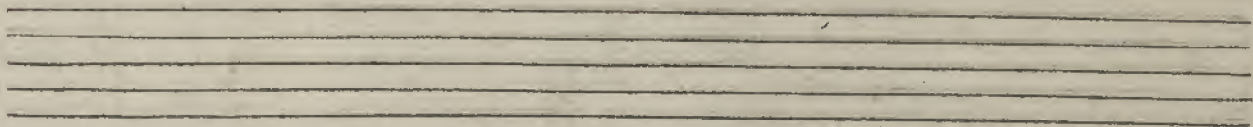
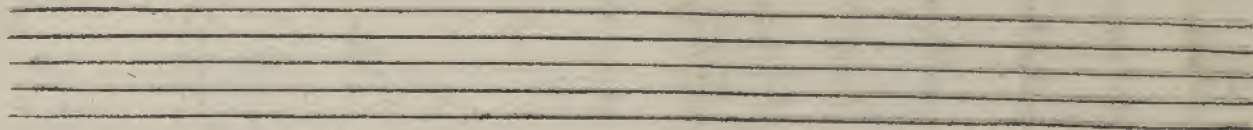
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8283









Accords sur
la guitare.

Cords
d'Accord

Accord sur le dessus de viole

Sur la basse de viole

Sur la Guitare.

Sur les cordes de la guitare.

Allons chers enfants. courante. f. 4.

Bergamasque ——— B.

Boémienne ——— B.

Braule de S^t Nicolas C

Belle Sylvie. Sarab. ——— 2. b. 3.

Braule de Normandie ——— 10. b.

Braule de la clusite ——— 12.

Braule de Portou ——— 12. b.

Chacona & ~~passacalle~~. A.

Cruel tyran. air ——— 16.

La Chabote ——— 18. b.

Dame Françoise Sarab. 18.

Gauche ——— 14. b.

Grande Queniffe ——— 15

Dits moi belle Sylvie ——— 1.

Jeux qui voudra ——— 14.

Mon vrai. air en batterie 4. b.

Allemande ——— 20. b.

Serida ——— 13.

Marion ——— 22. & 23.

N'entendez vous point ——— 8. b.

O valez. Gauche ——— 8.

Pour rendre nos vœux ——— 10

Sarabande ——— 1. b.

Sarabande douillette ——— 2.

Sarabande ——— 21.

Les petits saults ——— 22. b.

Les Triotits ——— 22.

Nuit agréable. air en batterie — 20.

Les feuillantes ——— 17.

Madame, air. ——— 1.

Sous notre orme ——— 6.

Robin de Thumme ——— 6. b.

Vau de ville ——— 11. b.

Les gris de Lin. ——— 29. b.

Fronde premiere	32. b
fronde 2 ^{me}	33
3 ^{me} fronde	33 b
demain matin	35
ah quil est doux daimer	35 b. 36.
A la sante du dieu B.	36 b.
La pomane —	19.
Ballet du grand dur	41
Sarabande	40. b.
L'pain chaland	40. a. 2
Ballet des marmousets	39.
Batterie double & continue	38.
L'endiablee —	37. b.
Ballet —	34. b.
L'Espagnolette	34 a.
L'Angloise ou Gigue	38
petits saults de Bordeaux	31
Branle de Bordeaux	30 b.

Allemande	42
pantalouade	42. b
Baller	42 b.
Courante de Constantin	43
Autre courante	43
Bouffonnerie.	44
La Gratioufa	44.
Branle de champagne	32
L'Alhise	30
Dialogue Sarabande	28 b.
La Royale courante	28
poim de Guerre	27.
Les six visages	26
Clairs fontaines	25
me promenant en june	24 b.
Quoi voulez vous —	24
Benedicite	44 b.
Sarabande	45. b.

Allemandi. 46.

ntournez au marais 46. b

Li cada la qingcole 46 b.

86

29 0 n 8 6 m no m n n n
whit 179 hi luo h n n n
A 2 m n n n n n n n n

table de gittaro en musique

1 m





Tablette de
Guitare fait Par
mon^{seigneur} Du p^{re}lle
Commissaire Des Guerres.
Devisant Rue De la p^{re}miere
Chez monsieur mascon



